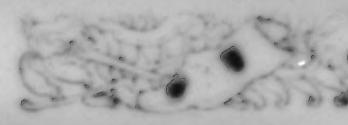




THE NEW YORK



DRAMATIC MIRROR.

VOL. XXV., No. 645.

NEW YORK: SATURDAY, MAY 9, 1891.

PRICE TEN CENTS.



From photo by F. A. L.

ROSE COGHLAN.

AT THE THEATRES.

Broadway. —
By May.

Walter Leyden	De Wolf Hopper
John P. Barker	Samuel Reed
Alfred Klein	Alfred Klein
Marion Singer	Marion Singer
Anna O'Keefe	Jeanette St. Henry
Mataya	Della Fox

Applause and laughter are indicators of a popular success the production of Wang was one on Monday night at the Broadway. Mr. Goodwin's witty quips and Mr. Hopper's stale wheezes were received with equal approval and delight by the large and friendly house, while Mr. Morse's musical reminiscences could not have found more favor had they been truly worthy of it. The piece seems to be a rehash of King Cole and Madam Poper.

"It's an old wind-up." The attack of nerves that compelled Fanny Davenport to prematurely conclude her engagement at this house last week gave the Hopper company three nights for as many complete rehearsals, and the result was that the piece went on Monday as smoothly as if it had been running for weeks; there was not a hitch, a delay or a *jambu*, in the representation which, in this respect at least, was notable.

Wang is described on the bill as an "opera burletta," which is very much like saying a serious tragedy or a comic comedy, inasmuch as the word burletta means an operatic farce.

Mr. Goodwin's libretto sparkles with wit and fun. The Regent's remark: "I don't reign—I sparkle," and other word-plays equally good, almost convince us that the talent for writing genuinely bright burlesque dialogue did not disappear when Brougham left the scene.

The lyrics are in Mr. Goodwin's best vein, and there is no writer—in this country, at all events—who is more adept at syllabic gymnastics than Mr. Goodwin.

There is so little to the argument of Wang that it is scarcely worth arguing about.

The scene is laid in Siam, but it might be laid equally well in the interior of the Dark Continent, so far as the characters and plot are concerned. Following is the argument of the piece.

Wang, the regent of Siam, is uncle and guardian of Mataya, the crown prince, not yet of age, who has imbued European notions, and who is far from amenable to his uncle's rule. The regent has reigned for several years, in a most poverty-stricken state, owing to the fact that the treasure of his brother, the former King of Mataya (his father), has never been discovered. By the interception of a letter intended for Mataya, the regent discovers that a treasure chest is in the custody of the widow of a late French consul, Frimousse, to whom it had been sent by the young Prince's father, to be delivered to him after his coronation. The action of the opera, in part, hinges upon the efforts of the regent to obtain possession of this chest, and as a last resort, he secures the doubtful prize by marrying the widow, and assuming the care of her large family of daughters, one of whom has captured the affections of the young Prince. After a series of complications, resulting in numerous situations and incidents, the chest is delivered to the regent only to be found empty. The treasure, elsewhere hidden, finally reaches its rightful owner, Mataya, who, to partially console his uncle, resigns all claim to the throne, to him, preferring love to royalty.

We would not have our readers imagine that all these details are made clear to the spectator—they are not, but we know the foregoing to be the argument, because the critics were thoughtfully favored with printed copies of it by the enterprising management.

The book is by far the better half of Wang. The score is mediocre to a degree. There are two or three rather pretty ballads—the topical song is attuned to the popular ear and the nursery rhyme medley is "catchy," but there is not a number that could not have been written for pastime by Dave Braham, while in several instances the affected sentimentality of the variety theatre composer is unpleasantly conspicuous.

With the exception of the music for Wang's first entrance and the wedding and coronation marches there has been no attempt to give an oriental color to the score. The exceptions lead us to pardon this avoidance, for they go to show that Mr. Morse's idea of suggesting the character of Eastern music consists in clashing the loud cymbals to a terrific extent, and engaging the whole orchestra in a wild, cacophonous conflict that would put to shame a turbulent nocturnal meeting of the feline fraternity on the back fence.

But Mr. Goodwin's libretto is good enough to carry the piece despite Mr. Morse's resuscitation of back-number melodies, and many ill-concealed reminders of a wide range of well-known musical works, from those of Moody and Sankey to those of Sir Arthur Sullivan.

Mr. Hopper is pervasive and acrobatic as Wang. There is no art in his performances—if he has acquired it he does not utilize any knowledge of artistic propriety. His clowning, however, is undoubtedly enjoyed by a large portion of the public. There is no subtlety to his fun-making, its intention is obvious to the dullest understanding. He fires himself at the audience with all his double-jointed *grotesquerie* in perpetual motion, and the audience like him and it. Mr. Hopper sings better than some of the successful comic-opera clowns, or comedians, or whatever it is proper to call them, but here any point of superiority that is not due to the bounty of nature begins and ends.

Lovers of slang who embrace every opportunity to widen their vocabulary will not be slow to recognize Mr. Hopper's valuable contributions to this production.

Mr. Reed is a clever comedian when he is in his element. He is not in his element as Fracasse, the bulbulous French drill master. Mr. Stanley, the tenor, has a wee, sma' voice that is heard with little pleasure in the solos and is not heard at all in the ensembles. Mr. Klein is amusing as a black-amoor elephant-keeper who employs a South Croma dialect.

Jeanette St. Henry—an Englishwoman, and the wife of director of orchestra Hiller—is a pretty, intelligent woman, who possesses

a well-disciplined soprano voice of good quality and who acts with more skill than comic opera prima donnas usually display. She became a favorite with the house at once, because of her beauty, quaintness and artistic abilities, and we are greatly in error if she does not speedily become a dangerous rival to the present queen of operetta who reigns a couple of blocks down Broadway. Miss St. Henry's solos were encored again and again, and in every essential respect she made a charming Marie.

Marion Singer—whom we remember as a popular member of the Rice Surprise Party in days gone—is admirable as the Widow Frimousse. She sings with taste and expression, and is an actress to the tips of her plump fingers.

Pretty Miss O'Keefe has little to do as Gillette except exhibit her grace and her smile.

The smile of Miss O'Keefe is worth seeing and studying. It is as seductive as smiles can be outside of books and paintings.

Della Fox, who plays the crown prince, Mataya, suggests the *gamin*. She might be described as a feminine edition of Powers—he of the curly hair. Miss Fox sings as attractively as a cast-iron "serio-comic"; her gestures and accent are vulgar—not in the sense of suggestive, but in the sense of "tough." This taint gives birth to the wish that Miss Fox would stand still and say nothing, for she is an attractive and piquante figure in the white flannel jacket and unmentionables that appear to be the thing among the young men of Bangkok.

The scenery is showy and effective. The dresses, after Captain Thompson's designs, are gorgeously kaleidoscopic, white elephants and ivory tusks predominating, of course, in and on everything. Speaking of elephants, the property Jumbo introduced in Act One is a marvellous good imitation of the real quadruped.

The chorus is large in numbers, composed of good material and well trained. It rendered the finale to the first act with brilliant effect.

Wang is staged with rare splendor. It contains plenty of fun. It pleases the public. Why should it not enjoy a long and prosperous career at the Broadway?

Star.—The Envoy.

Count Perotti	James O'Neill
David Harding	Louis James
Col. George Egerton	Frazer Coulter
Joseph Wright	Myron Calfee
Doctor Alden	Joseph Frankau
George L. Carter	W. H. Pascoe
Holiday Parry	Revel Germann
Leslie Brooks	Franklyn Roberts
Marie Perotti	Grace Raven
Dora Alden	Helen Russell
Mrs. Wright	Mattie Earle
Tonia Savarese	Carrie Wyatt

Despite an exceptionally good cast, The Envoy, which was produced at the Star Theatre, last Monday evening, proved a failure. This was principally due to the preposterous climax of the last act, which was received by the large audience present with ominous silence.

The failure of The Envoy, however, should not discourage Mr. Swartz from further endeavor in the hazardous work of play-writing. His present effort certainly evinces considerable ingenuity in the devising and working out of dramatic situations. The stumbling block of The Envoy is that the theme is altogether too romantic for its prosy surroundings in our American metropolis. The plot would have delighted the soul of Alexandre Dumas, *père*. Indeed, its inspiration seems to have been derived from an enthusiastic perusal and unconscious cerebration of "Monte-Cristo" in the dramatization of which James O'Neill has been starring with pronounced success for some time past.

The story revolves on the avenging and murderous iniquity of Count Perotti, the Italian Envoy to the United States. It seems that while he was a political prisoner, or something of that sort, his wife was made the victim of a mercenary and lustful conspiracy.

The Count, accordingly determines on regaining his freedom to wreak vengeance on all concerned. This involves the murder of four individuals. The last victim is Colonel George Egerton, the British Consul General at New York.

The denouement is brought about from the fact that David Harding, an assistant district attorney, has detected that Count Perotti is the murderer. Harding is desperately in love with Marie Perotti, the Count's adopted daughter, who returns his passion, and his predicament can be readily conceived. Harding, however, decides to do his duty, and deliver the Count into the hands of justice.

As he remains inflexible in this determination, after a stormy interview with the Count, the latter takes poison to avoid inevitable disgrace. Before committing suicide the Count inserts the name of David Harding in his will as sole trustee of his large fortune, having previously indicated to him that he desired him to wed his daughter.

With regard to the acting, it may be said that James O'Neill gave an effective personation of Count Perotti. His acting was at times somewhat overwrought with theatrical intensity, but he did all he could to save the play. When Mr. Swartz was called upon for a speech after the third act, he said that if this piece proved a failure it would be no fault of Mr. O'Neill, who had done everything in his power to give the play an adequate representation.

Lois James did his utmost with the character of David Harding. Frazer Coulter gave a competent interpretation to the role of Col. George Egerton, and Myron Calfee proved acceptable as Joseph Wright.

Joseph Frankau depended a trifle too much on a stereotyped stage laugh for his simulation of good humor, but was otherwise quite amusing as a matter-of-fact coffee merchant.

W. H. Pascoe as George Egerton, and Franklyn Roberts as Leslie Brooks, all acted acceptably.

Grace Raven looked comely and gave a coquettish interpretation to the part of Marie

Perotti. Helen Russell made a hit in the eccentric character of Dora Alden, though her Delicarte costume borders on immodesty. Mattie Earle was a judicious selection for the part of Mrs. Wright, and Carrie Wyatt made the most of the thankless role of Tonia Savarese.

There were no hitches in the performance, but the wants between the acts were very tiresome.

Mr. Swartz was almost inaudible in delivering the customary author's speech in response to the wishes of a noisy *claque*. He is the author, by the way, of *Bud's Girl*, which has had some success on the road, and he also perpetrated *The Kaffir Diamond*, which had no success at the Broadway Theatre.

Madame Soprano.—The Merchant.

Five in three acts by Martha Morton. Produced May 4.

Carroll Cotton Vanderstyle	Henry Miller
Lord Dudley Northwick	Charles Dickson
Professor Higgins	R. F. Cotton
Will Robbins	Seymour G. Hess
Tubs	Frank Drew
Mervie Vanderstyle	Virginia Buchanan
Miss Van Osten	Mary Hampton
Miss Morgan	Henrietta Lander
House Marchmont	

The Merchant, as produced last Monday evening, at the Madison Square Theatre, is a very different play to what it was when, some months ago, it was produced at a prize matinee.

Since then it has undergone complete revision. Its faults have been eliminated, its good points have been strengthened, its action has been quickened. The villain no longer comes on in big top-boots, although he still adheres to his expensive habit of lighting his cigarettes with Confederate bills. The pathos in the play has a ring of truer metal about it, the comedy contains more genuine humor. Whole scenes have been cut out, others have been written in, and the result is most satisfactory. The Merchant, in its present shape, is a credit to its author, and may take place among the best plays of its kind that claim to rank in the drama of this country.

The story of The Merchant has been told already in these columns. It differs in few respects with that of the average Wall Street

play of which we have had so many. The curse of the money fever, the phantom of speculation, the reckless course of living a life so artificial entails, the dangers that beset Wall Street, and the anguish and agony that follow on the breaking up of a home, all this and more is the central idea of Martha Morton's play.

The reckless broker, blind to everything in his mad race for wealth, the pure, loving wife, enjoying the luxury of her home without realizing the price it is costing her future happiness, the false friend, ready to betray every confidence to satisfy his guilty passion, are three types of character surprisingly true to life.

The Merchant is built on conventional lines. There is little in it that shows originality, either of idea or treatment, but it is a wholesome play. The dialogue is crisp and bright. The interest is maintained until the end of the last act. It is a play with a purpose, and its purpose is a high purpose. It strives to teach a lesson, and it undoubtedly does teach one.

It would be difficult to speak otherwise than in praise of the present interpretation. Most in the cast are new. The exceptions are Ed. J. Henley and Charles Dickson.

Henry Miller assumed the part of the broker originally created by Mr. Wheatcroft, and we cannot conceive of a better or more artistic impersonation. Mr. Miller has never done more thorough, sincere and effective work. He was a little nervous in the first act, but that was over, and in his emotional lines his acting was everything that could be desired.

Viola Allen played with dignity and earnestness the rôle of the wife. She seemed to comprehend the character perfectly.

E. J. Henley has toned down his part of the villain considerably since he first created it, with the result that the rôle is rendered much more probable and acceptable.

Mary Hampton played very cleverly an amusing ingénue part, and was assisted with even greater cleverness by Charles Dickson as a love-sick English lord.

R. F. Cotton gave a capital sketch of a dried-up old bookworm, and Virginia Buchanan was good as Miss Van Osten. Henrietta Lander and Seymour G. Hess appeared in minor roles.

People.—The Witch.

Four in four acts. Produced May 4.

Walter Leyden	Charles Jellinger
Father Ambrose	R. F. Jenkins
Annieka	H. L. Birnberg
Marguerite	Marie Hubert Frohman
Deliverance	Vivian Ogden
Berney Madlock	Alice Brown
Judge Stoughton	Franklin Garland
Sidney Oliver	Viola Whitcomb
Doctor Leyden	James A. Kelly
The Marshal	Summer Clarke
Elizabeth Leyden	Elizabet Short

Marie Hubert Frohman in The Witch has been on tour in the vicinity of New York during the past season. The out-of-town press has had considerable praise for the actress and for the play. On Monday night at the People's Theatre the production was seen for the first time in this city.

The play is divided into five acts each of which contains quaint speech, costumes and incidents in keeping with Salem, Mass., in the year 1692, when witchcraft was making the Puritans shake their fingers.

Marie Madison and Philip Hamilton, the dramatists, have told a simple story of love, and instead of the customary heavy villain they have made use of the superstitions of Salem in the seventeenth century to thwart the heroine.

Marguerite, a young girl, lives in the valley of the Mohawk. Father Ambrose, a Catholic priest, is her guardian. An Orlando in the shape of Walter Leyden, a youth of Salem, comes to woo her. The priest marries the young couple, and the curtain drops.

Act Two represents the common of Salem,

with a reproduction of a street and pillory of the period. It is gleaned that Leyden has wandered away from his wife to Salem, and that she is in quest of him. The inhabitants, however, take her for a witch and arrest her. Leyden does not recognize his wife, as he has had a knock on the head that has destroyed memory.

Act Three is the Salem prison. It is said to be an accurate representation of the old prison of the witchcraft days. Marguerite bewails her fate—in all probability the gallows—and what she believes to be her husband's perfidy.

The next act is the Salem court-house. There is a witchcraft trial, based on facts. Every question and answer—so reads the programme—is taken from the Salem records of 1692. Marguerite is condemned to be hanged, when her husband suddenly recovers his memory, and proclaims her to be his wife.

Evidently the judges do not take his word, for the last act reveals Gallows Hill on the morning of the day Marguerite is to be hanged. In the nick of time, a pardon arrives, and she falls upon her husband's neck instead of her own neck, as the audience put on its collective coat to go out.

smatters of the sensation saw-mill episode in Blue Jeans. In the present instance the victim is thrown down the hopper of a grist-mill in action and rescued before he reaches the revolving stones. The fourth act resembles both The County Fair and The Old Homestead. It is an apple-pearing bee in a cedar-mill, winding up with a country dance.

The piece contains an underplot of a courtship between the Sheriff, Posthumous Haste and Jemima Smith, which was highly diverting. The make-up and clever acting of Louise Sylvester in the part of the prudish New England old maid Jemima, did much to save the play.

It is somewhat difficult to appraise, at their just histrioic value, the conscientious efforts of the actors. Their histrioic work consisted of more or less faithful portraiture of ordinary country types. Viewed in that light, the entire cast was praiseworthy, but what dramatic color can be imparted to the constant repetition of such lines as "Ireckon we'll go in and get a glass of cider."

Robert Fisher played Jeremiah Makepeace (a role closely resembling Joshua Whitecomb) with considerate skill and some pathetic feeling.

George A. Beane as the amorous Sheriff was amusing and artistic. Louis R. Gisell as Josiah Pringle, another old "hayseed" gave a clever character sketch. John D. Maher seemed at home in his part of Frederick Pringle.

Sidney Drew was disappointing as the detective. His eccentric mannerisms were not adapted to the character, and the portraiture was full of misconception.

John Morgan as the bookmaker made the most of a small part. Louise Morse as Amanda Makepeace, the farmer's wife, was clever and shrewish, though her lines contained little else than "Jeremiah Makepeace, you are a fool," repeated at every possible excuse.

Hattie Harvey was pretty and piquant as Kitty Sunshine, and Kate Chester was satisfactory as Sally Pringle.

Gardiner Street. The Strangler.

The Strangler, by the late George Fawcett Rose, was presented by Joseph Murphy on Monday night at the Fourteenth Street Theatre.

The scenes and incidents in this piece are, for the most part, new, as well as stirring, but the story and characters are but the repetition of the often enacted tale of family hatred separating two-lovers; an undiscovered crime with an innocent accusation, the persecution of the lowly, the guilty overtaken, final retribution and virtue triumphant.

As Lantz Kilaly, the popular comedian, Joseph Murphy, has abundant opportunities to display his easy manners and pleasing address, besides instilling into the role his well-known natural humor.

W. T. Sheehan gave a very clever portrayal of the uncouth and murderous creature, Dennis Mulvaney, and applause greeted his excellent work throughout the performance.

O'Kane Hillen as Dorsey McMurragh, and W. J. Cooney as Terence Kilaly, were satisfactory. Belle Melville acted Rose Conran with all the girlish charm of a pretty maid. Ada Shattuck gave an unsympathetic personation of Kate McBride.

The scenery in the second act, representing the Lakes of Killarney, was made more realistic by a panoramic back ground.

Windsor. The Spider and the Fly.

A spectacular pantomime burlesque called The Spider and the Fly, attracted a very large and highly amused audience to the Windsor Theatre on Monday night.

The performance abounded in clever specialties, in which the only Zamo, the whirlwind juggler, carried off the honors of the evening. It was his first appearance in America.

The Leyton Sisters in a skirt-dance were well received, and Thomas H. Ryley sang several clever songs which were loudly enjoyed.

Hilda Thomas as Oceania did fairly well. Irene Vernon sang sweetly in the part of Little Rascals Dazzle, and May Curtis made a pretty fly.

The antics of Leo and Alexander Zanfretta and August Siegrist greatly pleased the audience and evoked a great deal of laughter. J. H. Reilly and J. H. Kenna were very good in their respective parts.

Next week, Little Lord Fauntleroy.

Garden. Beau Brummel.

Richard Mansfield returned with Beau Brummel to the Garden Theatre on Monday night.

Abounding in many picturesque and historical scenes, with an evidence of rare fore-thought in correct costuming and careful stage management, the piece, as presented, affords a most enjoyable entertainment to the spectator.

Apart from Mr. Mansfield, there is probably no other actor on the American stage who could assume the difficult rôle of Beau Brummel with an equal grace and elegance of action in the comedy scenes and with as much tragic and artistic ability in the pathetic incidents of the concluding act.

The supporting company is of most excellent calibre, the stage settings are good, and the entire performance was even and satisfying.

Standard. The Millionaire.

Dan'l Sully opened an engagement at the Standard Theatre on Monday evening in The Millionaire before a well-filled house.

Mr. Sully bore the burden of the piece on his own shoulders, appearing to special advantage in the comedy scenes, and in conjunction with a locomotive which lent realism to the play, won a call at the end of the second act.

Forrest Robinson made a manly representative of Frank Roberts. Rose Watson as the widow, and Daisy Lovering as Theodora were acceptable in their respective parts, while C.

J. Williams was rather ridiculous as the Baron.

The remainder of the cast did as well as their parts permitted, and call for no special mention with the exception of P. McFarland, who doubled very cleverly.

The production was well staged.

O'Dowd's Neighbors.

O'Dowd's Neighbors, much improved since the Windsor production, is the attraction at the Bronx this week, where the piece was enthusiastically received by a large audience on Monday night.

From a variety standpoint, O'Dowd's Neighbors can hold its own with any of the so-called farce comedies that have been presented to a New York audience.

With such well known people as Mark Murphy, Sam J. Ryan, Charles Lawlor, Hattie Barnes, Minnie Cunningham and a host of other clever people, it is not very difficult to make up a good evening's entertainment.

Broadway. The Clemencia Case.

Laura Biggar as Iza exhibited herself to a good-sized audience at Jacobs' Theatre on Monday night.

This particular Iza, or, more correctly speaking, not very particular Iza, still makes the model scene the principal feature of the evening.

Next week, The Burglar.

At Other Houses.

James T. Powers in A Straight Tip is still in high favor with theatregoers at the New Park.

Reilly and the 400 will tally its 154th performance at Harrigan's on Saturday night.

Old Heads and Young Hearts is in its last week at the Lyceum.

Rosina Vokes and her comedy company are delighting large audiences at Daly's in the triple bill of Frederic Lemaire, Barbara and The Tinted Venus.

Poor Jonathan will have its last performance at the Casino this (Wednesday) evening as Apollo, or the Oracle of Delphi, is to be produced there to-morrow night.

This is the second week of Stuart Robson's engagement in The Henrietta at the Union Square.

Rose Coghlan continues to appear this week at Palmer's in her effective personation of Lady Barter. The one-act curtain-raiser, Dream Faces, was withdrawn from the bill last week for lack of public interest, and Miss Coghlan, accordingly, substituted Nance O'Neil last (Tuesday) night, in which she plays the title rôle.

Gus Hill and his World of Novelties is the attraction at Tony Pastor's this week.

The usual entertaining performance is given at Koster and Bial's this week, where Carmencita's dancing is, of course, the event of the evening.

Mr. Wilkinson's Widows is still drawing full houses at Proctor's.

An Important Engagement.

John Drew is to leave Augustin Daly. The leading man is another of the actors secured by Charles Frohman. The contract dates from the season after next. The document was signed last Saturday. It binds Mr. Drew to act under the management of Charles Frohman for three years.

This is the most important engagement Mr. Frohman has made this season. Mr. Frohman is right when he says "It involves a complete change in the affairs of an actor who has been before the New York public longer than any other leading player in a stock company."

The agreement goes into effect at the termination of Mr. Drew's contract with Mr. Daly. Mr. Frohman says that it is his intention to supply the actor with a number of new plays and a first-class supporting company. He promises to equip his new star with an elaborate stage production and a suitable opening in this city.

Then, the actor will be sent on the road to play engagements in Boston, Chicago, Philadelphia, St. Louis, San Francisco, Baltimore, Cincinnati, Brooklyn and Washington.

Mr. Drew is already known and liked in these cities. A considerable portion of each season will be passed in New York. Arrangements have been made already to that effect.

Mr. Frohman has been occupied for several months with the details of the engagement. He has kept his secret well. It was a big surprise. It furnished food for continual talk yesterday wherever theatrical folk congregate.

ROSE COGHLAN.

Page

Rose Coghlan, whose portrait appears on the front page, was born in Petersham, Eng., in 1871. Her father, Francis Coghlan, an accomplished man of letters, died when she was a child, and Rose was sent to live with her sister-in-law in Greenock, Scotland. It was there that she made her first appearance as one of the witches in Macbeth. In 1877 she secured an engagement at the Gaiety Theatre, London, and afterward acted at the Court Theatre.

Mrs. Coghlan then accepted an offer to come to America with Lydia Thompson, and, in 1877, left the latter to take part at Wallack's Theatre in the comedietta, A Happy Pair. She then acted Mary Meredith in Our American Cousin with E. A. Sothern. After that she returned to England to support Charles Matthews in The Lancashire Girl in the provinces as Lady Teague in The School for Scandal. Subsequently, she had an engagement at the Royal Theatre, London, and on Oct. 15, 1878, created the part of Lady Marsden in All For Her at the Holborn Theatre, her personation receiving high praise from the London critics.

In 1879 Miss Coghlan returned to New York and opened at Booth's Theatre in Broad-

way's play of Marriage. After a short engagement at Wallack's, where her brother, Charles, was leading man, she acted at San Francisco, creating much enthusiasm there. On her return to the East she played in Rescued at Booth's Theatre. She then returned to the fold of the Wallack stock company, and made a great hit in Forget-Me-Not. She was also seen to advantage at Wallack's in La Belle Russe, The World, A Scrap of Paper, Youth, The Silver King, The Lyons Maid and Moths.

About five years ago Miss Coghlan started on her first American starring tour, in Our Joan. She subsequently starred in her brother's play of Jocelyn. Her starring repertoire also includes Peg Worthington, in Masks and Faces, a character in which she is a great favorite.

Last week Rose Coghlan brought out Lady Barter at Palmer's, the play written for her by her brother, and which was noticed at some length in our last issue.

In certain respects Rose Coghlan is the best actress of comedy roles on the American stage. She is endowed by nature with a musical voice and a most attractive stage presence. She possesses dramatic instinct of a rare order, and is thoroughly artistic in every part she assumes.

REFLECTIONS.

ABDOL AND TEAL have moved into the offices vacated by Augustus Pitou, at 4195 Broadway.

The Casino road company closed season last Saturday in Philadelphia.

LEW DOCKSTADER left for San Francisco on Monday.

CAMILLE D'ARVILLE has not signed with the Casino for next season as reported.

FREDERICK SOLOMON has been engaged by Rudolph Aronson for next season.

FRANK DAVID has been engaged to play in The Syndicate next season.

RHETT will appear in Scribe's The Czarina next season.

GUS HARVEY contract with Richard Mansfield will end on May 16.

GEORGE MONROE will appear at the Bijou on May 1 in Aunt Bridget's Baby.

The Marine Band will play at the Lenox Lyceum next Sunday night.

There is talk of building a new theatre at Red Bank, N. J.

HARRIET FORD has signed to play the heavy part in the Blue Jeans company No. 2.

NETTIE LOWREY has been re-engaged for The Charity Ball company.

M. B. LEAVITT has won his suit against Bush and Company, owners of the new Broadway Theatre, Denver, and is again in possession of the house as proprietor and manager. Mr. Leavitt has sued the owners for \$50,000 damages.

The rumor that Agnes Booth-Schoeffel has not signed with A. M. Palmer for next season is true.

OSCAR HAMMERSTEIN says that he has given up the project of building the Murray Hill Theatre on Forty-second Street. He now announces his intention to erect an opera house on Thirty-fourth Street, West of Broadway. It will be devoted to German opera.

The fiftieth performance of The Power of the Press was celebrated at the Star Theatre on Friday night by the distribution of brochures containing photogravure reproductions of the principal scenes in the melodrama.

The Broadway Theatre was closed on Friday night last. Fanny Davenport having been pronounced by Dr. Helmuth "to be on the verge of nervous prostration" and unable to appear. The theatre remained closed on Saturday.

WHEN I doubt, Alabama will be revived next season at Palmer's Theatre. There will be new scenery of an elaborate kind and a cast composed mostly of the actors who originated the characters, but strengthened in instances.

GUTHRIE SCOTT has been engaged for next season by Margaret Mather.

The Mirror's large front-page pictures are an artistic success. Alice L. Lee.

JAMES S. KELLY has joined Vernon Jarrett's company for her California tour.

The Magic suits me greatly and can always be found on file in my office. — S. H. STONE, manager, Bryan's Opera House.

Two weeks is the duration of O'Dowd's Neighbors' stay at the Bijou.

WORD reaches Tom Mizzen from the West that the members of the Bluebeard, Jr., company have not received salaries in full for six weeks past. The same state of affairs is said to exist in The Crystal Slipper company.

WHITE CHARLES McCARTHY was in St. Paul the horses that are used to draw the fire-engine and hose carriage in one of the Bracelets were stalled at a livery on Jackson Street. A fire occurred during the week and two of the horses were lost in the flames.

MARY STEPHENSON will give her last concert of the season—which the management wish it to be distinctly understood—will be neither a benefit nor a testimonial—on Sunday evening at the Garden Theatre. Miss Stephenson will be assisted by Josephine Turner, Susie Russell, Emily Maynard, Ruby Burks, Albert G. Thies, Albert Orves, and R. F. Carroll, Nathan Frank, F. F. Mackay, Master Albert Weinstein and Little Johnnie McKeever.

The institution of Helena Lodge No. 10, B. P. O. Elks, occurred on April 24. Dr. Simon Grunin and members of other lodges conducted the ceremonies, which were followed by a banquet. The new lodge started with fifty-two charter members.

MISS MARY STEPHENSON, the leading tenor of J. W. McCormack's English Opera company will arrive in this city from London on Thursday. He will begin rehearsals with the company at once.

MANAGER LEONARD of the Memphis Opera House, arrived in New York on Monday.

The special Wife company ended its season last Saturday.

EDWARD TRAVERS has secured the rights to produce The Private Secretary. He will send a company on tour next season to act the play.

ROBERT DOWNEY's season ended in Boston last week.

WILLIAM BRAISSETT, the singing and dancing comedian, who has been with the McCull Opera company the past season, has canceled his three years' contract with that organization in order to sign with Pauline Hall's company for a Summer season in Philadelphia and for the Winter.

ALEXANDER SPENCER, the musical director of the Corinne company, has signed a contract with Thomas McNeary, of Urig's Cave, St. Louis, to open there on June 8 for a season of twelve weeks in opera. Mr. Spencer writes that he will engage a company which will be better in every respect than the one he engaged last season at Schneider's Garden, St. Louis.

LEW DOCKSTADER'S MINSTRELS will open at Wilkes-Barre, Pa., on July 23 under the management of Harry J. Clapham. The company is complete and is booked solid. As much as ten thousand dollars has been spent on the printing. The company includes McIntyre and Heath, the three Marvilles, Cain and Lorenzo, George Powers, Perry and McGraw and Fred Salcombe, the vocalist.

WALTER THOMAS, who was a member of The Charity Ball company last season, is considering an offer from Julia Marlowe for next season.

The large stable of the Hamilton House at Stamford, Conn., the property of Marie Herbert Frohman, was destroyed by fire last week. The paraphernalia of the little theatre connected with the hotel was stored in the stable, and was also burnt.

CHARLES MASON, C. H. REIGEL, HERBERT PATTEE, WALTER WOODHULL, LUKE MARTIN, CHARLES KIDDER, LAVINIA SHANNON, MILLIE SACKETT, SALLIE WILLIAMS, IDA WATERMAN and LITTLE MAY and GEORGE SANFORD are among those who have been engaged to appear on tour in The Power of the Press.

MARY HANLEY said to a MIRROR reporter: "One hundred and fiftieth performance of Reilly and the 400 will be Wednesday of this week. No souvenirs—they are not necessary. Wile Riley is his own magnet."

WILLIAM FAVERSHAM has been engaged by Augustus Pitou for his stock company next season. He is now playing the part of Alfred Hastings in All the Comforts of Home at Herrmann's. He was for four seasons under contract to Daniel Fro

THE NEW YORK DRAMATIC MIRROR.

THE VOICE OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY.

6432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents for single line.
Professional cards, 50 cents for one month.
Two-line ("display") professional cards, 50 cents for three months; 80 cents for six months; 100 cents for one year.
Managers' Directory cards, 50 cents for three months.
Open Time announcements, 50 cents for one day and 25 cents for each additional day—one insertion.
Booking notices marked "A," 50 cents per line.
Advertisements received until Monday evening.
Terms and Rate-cards and other particulars mailed on application.

SUBSCRIPTION:

One year, \$2; six months, \$1; three months, 50 cents.
Postage in advance. Single copies, 10 cents.
Foreign subscription, 50 cents annual postage extra paid.

The Dramatic Mirror is sold in London at Low's Bookshop, at Charing Cross, and at American News-paper Agency, 15 King William Street. In Paris, at the Grand Magasin Géant and at Brentano's, at Avenue de l'Opéra.

Advertisements and Subscriptions received at the Paris office of The Mirror, 22 Rue de Rennes.

The Trade supplied by all News Companies.
Remittances should be made by check, post office or express money-order, postal order or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second Class Matter.

NEW YORK. * * * MAY 9, 1892.

* * * The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BEST THEATRE—O'DONNELL'S NEIGHBORS, 80¢. BROADWAY THEATRE—WAGS, 80¢. CANTRELL—AVOCET, 60¢. DALEY'S THEATRE—ROSINA VOKES, 80¢. P. M. STOURBECK'S THEATRE—THE DONKEY, 80¢. GARDEN THEATRE—READ BRUNSWICK, 80¢. P. M. GRANDE OPERA HOUSE—WORK AND WAGES, 80¢. HARRISON'S THEATRE—REILLY AND THE CO., 80¢. M. E. JACKSON THEATRE—CLEMENCEAU, 80¢. BOSTON AND BOSTON VARIETY AND COMEDY, 80¢. LUCIFER THEATRE—OLD HEAD AND YOUNG HEARTS, 80¢. MADISON SQ. THEATRE—THE MERCHANT, 80¢. P. M. NEW PARK THEATRE—A STRANGE TIE, 80¢. P. M. PALMER'S THEATRE—ROSE COGHAN, 80¢. P. M. QUINN'S THEATRE—THE WITCH, 80¢. P. M. PRACTIC'TORS—MR. WILKINSON'S WIDOWS, 80¢. P. M. SISTER THEATRE—THE ENVY, 80¢. P. M. CONSTITUTION—GO'S BILL, 80¢. UNION SQUARE THEATRE—THE HENRIETTA, 80¢.

THE "NEW SCHOOL."

HERE is very little public interest manifested in the desperate efforts of the faddists—who advocate what they are pleased to call the "new school" of playwriting—to revolutionize the stage. Like the three tailors of Tooley Street, their pretension to speak for the wants of the intelligent theatre-going public lacks neither unconscious humor nor conscious self-importance.

Up to the present time their sanguinary assault upon the art-development of the centuries has had no appreciable result beyond filling the air with noise and nonsense. The blatant plot to bring every playwright of note, from SHAKESPEARE to SARDOU, to the guillotine and set up as substitutes such posing iconoclasts as Ibsen and SUPERMANN, has thus far met with no more encouragement than it deserves. The public manifests not the slightest desire to don the Phrygian cap extended to it by faddists, and supplant its dramatic rulers by usurpers whose only claim to consideration rests upon audacity and a perverted conception of the functions of the stage.

The pretense of the "new school" that it is enlisted in the cause of Truth and that it is also the discoverer of that sublime quality, is a pose of superlative impudence, quite on a par with its extraordinary notions of what Truth is.

As a matter of fact its members have originated nothing and discovered nothing—unless it be the delusion that the rank smell of an unclean thing is the sweetest perfume in the world. They have borrowed their theories, their ideas and their cant from the "new school" of painters—the dull dabsters that, possessing neither imagination nor genius, have set up the cry of "realism" and proclaimed that a naturally painted dung-hill is more pleasing to the aesthetic sense than a Raphael Madonna.

The "new school" preaches the doctrine that the dramatist must neither walk nor crawl; it is his business to crawl. Like the serpent in Eden it would condemn him to

progress on his belly, seeking out the dark and noisome spots in human life, guided by the accurate instincts of a well-trained nose.

In other words, this clique professes to believe that mankind will be better and purer and happier if the stage is converted into a receptacle for social garbage; that there is no Truth worthy of attention that is not profane, pathological or prurient; that the only passion that is suitable for dramatic exposition is lust and the only theme that satisfies the cravings of the human heart and brain is the futility of human hopes and aspirations.

Brutal pessimism is what the "new school" means when it refers to Truth—pessimism embodied in an exposure of all the old sores and angry ulcers that society is heir to.

It is not the purpose of art—dramatic, pictorial or any other form of art—to usurp the duties of the social physician and surgeon. Its business is not with the worst but with the best that life contains, or that it might contain, if lofty ideals were popular. Its privilege is to uplift, not to depress, and in that direction all its energy and all its influence should be put forth.

The exposure and correction of social vices and imperfections may not be authoritatively attempted, much less accomplished by the dramatist. Plays with a direct and paramount sociologic "purpose" have never been acceptable to normal minds. Sermons and surgical demonstrations are not appropriate to the stage, and there is no good reason why they should ever be appropriated to it.

While there continue to be pulpits and platforms, books and newspapers, the social evils will have investigators and remedies will be suggested and tried. The stage cannot directly compete with the scientific and ethical promoters of moral progress. If it hold to its own intellectual standards and advance the cause of true art it will do the most that the world has any reason or right to expect it to do.

Meantime, there is need liberally to sprinkle our importunate faddist friends with chloride of lime.

WHEN THE CURTAIN FALLS.

IT is seldom that the tag-end of the season is enlivened by such a number and variety of novelties as are dividing the attention of metropolitan playgoers this week.

Two new comic operas, two new American dramas, a new melodrama and several productions that have not become mouldy from age although they have been seen here previously, make up the theatrical bill-of-fare.

This will be the last week which will test the shapeliness of the dramatic critics, for the productions yet to come will be sporadic and not closer together than the plums in a boarding-house pudding. The critics have had a busy and somewhat trying season and they have richly earned their Summer vacation.

The van-guard of the European professional travelers is now ploughing the ocean blue, and the army will soon follow. The French and English playwrights are rubbing their hands with glee over the coming invasion, but it does not appear that their Winter's products are of the sort that find ready takers. Besides, this is the American dramatist's harvest time. But WORTH and FELIX and their prototypes are counting confidently on an influx of American dollars.

Occasionally "pars" to the effect that Miss So-and-So will Summer at the Branch and that Mr. Thingumbob will expand his lungs high up on the mountain-top show that re-creating plans are already being made by our professional friends, while the steady intensification of the theatrical phase of Broadway indicates the growing popularity of that thoroughfare as a warm-weather resort.

Wherever they may be—however widely the profession scatter in the annual dispersal—they will The Mirror be also, keeping all in touch with the progress of things, persons and events dramatic, and giving unflagging entertainment and all the news that's going to its great constituency.

IVES.—Alice E. Ives, referring to a paragraph last week which mentioned her as "of Detroit," writes that she has been a resident of New York since last September, and hopes to be one for the rest of her life. "This is the finest city in the world," she adds. Miss Ives is the author of Lorine, the play in which Julia Arthur is to star next season.

OBITUARIES.

RUSSELL.—Sol Smith Russell will sail for England next week.

THORPE.—Coutenay Thorpe will play the principal character in a one-act play dramatized by himself from a novel, during Rosina Vokes' present engagement at Daly's.

METCALF.—J. H. Metcalfe, dramatic critic of *Life*, has left town for a two weeks' outing.

GILMORE.—E. G. Gilmore will go to Saratoga about the middle of July, to spend a month at the Grand Union Hotel.

HOYT.—Edward N. Hoyt, formerly of Louis James' company, was married recently at Vienna, Va., to Fannie Malcolm, a non-professional.

COMSTOCK.—Alexander Comstock, business manager of the Academy of Music, will go abroad about May 15, to be absent a month.

FISCHER.—Emil Fischer, the popular basso of the German Opera company, may be seen strolling on Broadway. He has been engaged as professor of the Opera class of the National Conservatory of Music.

JAMES.—Grenville James, an amateur actor of considerable versatility, who was formerly society editor of *The Continent*, has fallen heir to a small fortune.

PELL.—Arthur C. Pell's contract at the Theatre Royal, Kingston, Jamaica, on Saturday last. He will return to New York next week. He writes that he has had every reason to be pleased with the engagement, the West Indian press and public having treated him most kindly.

THOMAS.—Augustus Thomas is still in Chicago. He writes that his physician advises him not to travel yet. Mr. Thomas' carbuncle is troubling him much less, however.

SVENSSON.—Irenaeus Stevenson, musical critic of the *Evening Sun*, has just had another novel published. It is called "Left to Themselves."

FROHMAN.—Charles Frohman will sail for England on May 15. His trip abroad will be a short one.

ROBSON.—Stuart Robson left for Boston last Saturday night, after the performance of *The Henrietta* at the Union Square. He spent Sunday with his daughter and returned to New York next day.

MORTON.—E. G. Morton, press agent of Bunnell's Grand Opera House, New Haven, has been distinguishing himself. Last Friday, at the rear of the theatre, he speared a venomous snake. Mr. Morton has had experience in hunting. Some years ago he went to Africa with Stanley.

BREWER.—Mary Breyer has signed with the Dr. Bill company for next season. She is at North Platte, Neb., visiting relatives. It is her intention to remain there until Aug. 1.

BOUCICAULT.—Mrs. Dion Boucicault has been engaged for next season by Charles Frohman. Mrs. Boucicault will go to Chicago with Mr. Wilkinson's Widows in June for five weeks. She will play the leading part in *The Solicitor* at Herrmann's on the opening of the comedy season at that house early in the Autumn. By the terms of her agreement Mrs. Boucicault will play only in New York.

HILFORD.—Marie Hilford has been engaged for the leading part in *The Patrol*, Scott Marble's new play, which will have a trial this week, preparatory to the Chicago production.

KEYES.—Colonel D. A. Keyes, Manager Proctor's industrious lieutenant, was a victim of la grippe last week, and confined to his home.

BUSBY.—Amy C. Busby informs The Mirror that the report of her marriage to Edward J. Ratcliffe is unfounded.

COULDICK.—C. W. Couldick, in a letter to The Mirror, emphatically denies the report that he meditates retiring from the stage. Mr. Couldick is engaged for next season to play Dunstan in *Hazel Kirke* with Effie Ellister's company. The experimental revival of this play last January, with Mr. Couldick and Miss Ellister in their original characters, was so successful that Manager Frank Weston decided to play it the whole of next season. The tour has been almost entirely booked.

PAULING.—Frederick Pauling, who was confined to his residence uptown for several days by the grippe, is now fully recovered. He is working early and late in the preliminary arrangements for his elaborate melodramatic production, *The Struggle of Life*.

MULDER.—One of the most successful features of Marie Wainwright's profitable production of *Twelfth Night* during this season was the Maria of Louise Mulder, which received special commendation from the critics. Miss Mulder will not be a member of Miss Wainwright's company next season, there being no part for her in *Amy Robart*, and she is accordingly at liberty. She is an accomplished actress, whether in leading, juvenile or comedy characters.

DAVENPORT.—The illness from which Mrs. E. L. Davenport is suffering is said to be

cancer of the stomach. She was sufficiently free from danger, however, to enable her daughter, Fanny Davenport, to leave her on Sunday and proceed to Chicago where she is appearing this week.

BARRY.—Eleanor Barry has gone to San Francisco to play leading business at the new Powell Street Theatre.

CARLIVE.—Marie Carlyle has recovered from her recent attack of pneumonia. She is in Boston, and will soon be able to return to her professional work.

TRAIN.—George Francis Train is again on a wild tear around the world. He has gone in the interests of the city of Whitecombe, Wash., and he expects to make the trip in fifty-five days.

LETTERS TO THE EDITOR.

THE QUAKER CITY POINT OF VIEW.

PHILADELPHIA, May 1, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I am not a "Matinee girl," but I do want to thank you for the charming pictures you have now in *The Mirror*. That of Mr. Kendal was very good, indeed, and Herbert Kelso this week looks as natural as possible.

The girls in Philadelphia have an entirely different point of view from which to admire the noble Herbert to that of the New York Matinee Girl. You see, we did not have the light of his soulful eyes cast upon us until a very few years ago, and so we admire him in a daughterly sort of way—quite revere him, in fact. Many thanks, therefore, for his picture, which we will cherish with the other favorites.

Next week we Philadelphians will enjoy our semi-annual visit from Daly's company, who, by the way, though very popular, are not, somehow, so generally accepted as perfection itself in the way they used to be. We are all devoted to Ada Rehan and John Drew, but for twelve years I am told they have been the same gushing, galloping Ada, and cynical, indifferent John. From the New York criticisms I should say that the feeling there was somewhat the same.

But our hearts will always be true to Daly as long as he gives us Rehan, Lewis and Gilbert even though he does charge \$2 for a seat, which is awfully.

Like Mrs. Langtry and Recamier, something or other, I "religiously" buy and inwardly digest *The Mirror* every week, and hope you will continue to give us the charming portraits.

A PHILADELPHIA GIRL READER.

PRONOUNCES THE PIRATE LETTERS FORGERIES.

ST. CLOUD, Minn., April 26, 1892.

To the Editor of the Dramatic Mirror:

SIR.—The letter I wrote you is before me in print. If any letters were written to John Maguire for dates for pieces you name, purporting to come from Mr. Truesdell, they were forgeries.

Enclosed you will find my last letter from Oliver D. Byron, dated April 20, San Francisco. You can see what he says regarding the piece *The Inside Track*. I will sign his contract and also send him letters from First National and German National Banks here, both of which houses I do business with.

In speaking of Army Portia it was not our intention to say that it was a New York success—for to misrepresent in any way.

Mr. Maguire has been written to, both by myself and my lawyer, and he is not the man to return an answer of any kind. All I can say is that I think he is in league with some pirates to try and do a legitimate attraction, as I find and can prove that Mr. Maguire's reputation with all first-class road as well as opera house managers, is at a low ebb.

We will play the West, and we will play the best houses, in spite of Mr. John Maguire, the "Burke-y" manager. And we will bring a first-class, legitimate, authorized attraction, and one that will be one of the box-office winners for season of 1892 and '93.

Our three, or rather four, pieces will be: Michael Strogoff, A Celebrated Case, The French Spy and Inside Track, by permission of Oliver D. Byron. If Mr. Truesdell can get Army Portia into shape, that will be produced later in the season. We will carry half a car-load of scenery, all special paper, and play none but the best houses in the Northwest.

Thank Mr. Maguire for me for the dirty work he has tried to do us, and believe me, sit, to bear you no ill-will for performing what was, if you had been right, your duty.

J. B. HANDBEEK.

THE MANAGER'S FUNCTION DISCUSSED.

BROOKLYN, May 2, 1892.

To the Editor of the Dramatic Mirror:

SIR.—The question has frequently suggested itself to me, "What possible legitimate connection the manager of a playhouse should have with dramatic art?"

It is evident that a transposition of function has silently occurred in the managerial arena in latter days, reducing the status of dramatic art to that of a mere business enterprise, "and he who practiceth his game ahead of his art is not an artist."

Let us first get an intelligent definition of the word "manager." Webster defines a manager as "a person who conducts business with economy and frugality; a good economist, such as a manager of a playhouse, etc.," and by what possible right should such persons arrogate to themselves the power of managing art? With due deference to the managerial fraternity, I ask some one assuming such "self-styled" prerogative to answer the inquiry. I cannot find the faintest semblance of a reason why playhouse managers should presume, by virtue of their managerial accomplishments, to be competent to pronounce upon art products, whether dramatic or otherwise.

Should it become the pleasure of a playhouse manager (presumably a playhouse owner or lessee) to remodel or enlarge his own edifice, to the end that his *business* might be conducted with more "economy and frugality" it can readily be seen wherein his managerial talent should be requisite to correct the error from a box-office standpoint only.

I can understand that a business-enterprise should require a manager of skill and experience, whether it be in the management of a pedigree stallion or an underground railway, but I cannot possibly understand the function of a person who presumes to manage art or artists.

Even the critic whose scholarly knowledge of conventionalities and everything else pertaining to the drama, permitting him to point out the slightest digression from commonly accepted customs, would shiver at the task.

What other artist has so subordinated his evolved intellect as to permit of managerial dictation, within the precincts of his own accomplishments? Is it the surgeon, whose unerring hand divides the head from the living tissues of the human body? Or is it the sculptor who indifferently listens to

*In Undressing.*

While some of our clergymen are getting themselves into the hot water of heresy and the pseudo monk from England is busily engaged in making it more colorful, the divines of the Reformed Dutch Church, in convention assembled, have been listening to some sensible words on the subject of church and stage from the Rev. Dr. Madison C. Peters. Dr. Peters told his brethren—who, it must be admitted, found his liberal views rather startling—that the world suffers more from too little dramatic power in the church than from too much outside of it.

"The church," he said, "has made a tremendous mistake in its wholesale denunciation of the theatre. There is nothing in the precepts of our religion that makes us march down the path of life to the time of the Dead March in Saul."

I wish I had space to quote Dr. Peters' address in its entirety. Coming from the lips of a clergyman attached to one of the denominations that since its establishment has frowned upon the theatre, the words he uttered are significant.

The liberal spirit of the age is leavening the lump of clerical prejudice.

In discontinuing the saloon adjoining the Bijou, Manager Rosenquest has shown wisdom and a due regard for his patrons. What he loses in diminished rental will be more than compensated for by the improvement in the approach to his popular theatre.

I find the following, four times repeated, in the Boston *Globe* of Sunday last:

SAN FRANCISCO, CAL., May 2.—President Harrison said yesterday on the platform of the drawing-room car at Belmonte, Cal.: "Fellow citizens, don't fail to see A Night's Frolic at the Park Theatre. Helen Barré as the French Chasseur and her great comedy company received night after night with roars of laughter."

This is even better than the "Good morning" quip of the *Herald*.

The rapidity with which Charles Frohman is taking tricks is only equalled by the skill with which he plays his cards.

When he secured Bond it was thought that he would leave the rest of Mr. Daly's company intact, but hey, presto! here he has got Drew—the inimitable, irreparable John.

I understand that Mr. Frohman has contracted to pay the favorite comedian a large certainty, and as he is to be made an important feature among Mr. Frohman's attractions the change is likely to turn to his advantage, both professional and pecuniary.

But Drew's defection will be a severe loss to Mr. Daly, whose famous quartette—Rehan, Drew, Lewis and Gilbert—will exist no longer.

There will be a bitter fight over the attempt of the new management of the Grand and Lyceum Theatres in Minneapolis to give Sunday performances. A large body of citizens is arrayed against the idea.

Rumors of new theatres to be built in the vicinity of THE MIRROR office are as thick as houses in August.

As yet none of these schemes is known to have progressed beyond the stage of the daily newspaper paragraph, although the sites mentioned are all admirable.

It is morally certain that half-a-dozen new theatres will be erected between Thirty-fourth and Forty-fourth Streets within the next five years.

MR. LITT'S STOCK COMPANY.

Jacob Litt, the successful manager of the Big Four Circuit and other enterprises, is making his presence felt in town. He is stopping at the Sturtevant House.

"Yes, I've been in town a couple of days," said Mr. Litt to a *Mirror* reporter. "I got in from Cincinnati on Friday. Von Vonson closed season there on Saturday night."

"You've had a fortunate season with that attraction, haven't you?"

"Yes, it has proved the biggest thing I ever got hold of. All the time for next season is booked."

"Where will it open?"

"Early in the season, at the New California Theatre, San Francisco. From there it will go to the Grand Opera House, Chicago, and then to the Walnut Street Theatre, Philadelphia, and finally to New York at the Park. Several changes will be made in the play, although the company will remain practically the same. Next year we shall have our own car."

"What do you call Von Vonson—comedy, drama, farce-comedy?"

It is a comedy-drama. It has a story of intense interest and certainly calls for consideration as a serious play. Its several characters are all admirably drawn and as far as we have gone the Swedish dialect characters are as well appreciated in the East as they are West.

Gus Henge has made quite a hit in the East. "Do you stay long in New York?" "About four weeks. I am here on business—organizing a stock company to take to my St. Paul and Minneapolis theatres for a ten weeks' engagement. I am going to produce several new plays with this company and some standard plays. Rosedale will be the opening piece."

"Are you going to be a suitor to the American dramatist? Do you hold out encouragement to him?"

"I do. My office is at 1267 Broadway, and I am ready to examine all plays submitted to me with a view to their production."

"What people have you thus far engaged?"

"Louis James has been secured for lead and I am now negotiating for others. I have no doubt that I shall be able to get together a very strong stock company."

"When do you purpose to begin in St. Paul?"

"I have arranged to open on June 8. All the plays will be carefully, even elaborately, staged, and each one that proves successful will be sent on the road next season."

"Where is your Stowaway company?"

"It closed the season a week ago, last Saturday, at Fall River, Mass. Nearly all the company are re-engaged for next Fall."

A CHANGE OF NAME.

For some time Bettina Padelford has been considering the question whether she should retain the name of the husband from whom she secured a divorce or permanently adopt the name of Gerard, which she assumed for a short while after she made her theatrical debut. She has finally chosen the latter appellation, and from now on Mrs. Padelford will be known as Bettina Gerard.

The lady began her professional career as prima donna in Heinrich Comer's Opera company three seasons ago. The next season she was very successful as Casilda in Stetson's Gondoliers company. When Miss Gerard appeared in D'Oyly Carte's second New York production of Gilbert and Sullivan's work he was so favorably impressed that he made her an offer to go to London. She was for a short time leading lady with Henry E. Dixey, playing Myena in The Seven Ages at the Standard.

The past season Miss Gerard was again prima donna in the Comer troupe. She traveled through the South and achieved much popularity in that section. Although she has been on the stage but three years, her success has been marked, while she has enjoyed excellent opportunities to acquire valuable professional experience. Miss Gerard is at present in Baltimore.

THE GIRLS' ENTERTAINMENT.

The Twelfth Night Club's matinee performance will take place on Thursday, at the Lyceum.

Agnes Booth will speak an opening address. Wilton Lackaye will recite Joseph Holland and Fritz Williams will appear in a "novelty"—whatever that may be. Jerome K. Jerome's comedietta, The Violin Maker, will then be acted by Lizzie Hudson Collier and Frederick Bond.

The entertainment will conclude with a performance of a one-act play, called The Corner Lot Chorus, played by Effie Shannon, Mandie Banks, Sally Williams, Madge Barron, Marion Russell and other members of the Twelfth Night Club.

MASTODONIC FARCE-COMEDY.

Alexander Comstock had much to say to a Mason man about A High Roller which Mr. Comstock will send about the country next season.

"A High Roller is a spectacular farce-comedy," said he. "It will have fifty people in the cast. I am doing in it for farce-comedy the same thing that Haverly did when he sent out his Mastodon Minstrel company. How so? This way: Instead of having four skirt dancers, I shall have sixteen; instead of two comedians, there will be twenty; instead of two solo-belters, there will be twenty."

"A High Roller is a composite by Clay Greene, Augustus Thomas, Max Freeman and myself. The High Roller is a man who is one of the boys." W. H. Day is designing the scenery.

Barney Fagan will have charge of the marches and ballets. He will play Gramercy Park, the high roller, Barry Maxwell, Frank McNish, Griffin and Marks, Frank Livingston, Frank White, John and James Russell, Little Mickey Thompson, who was the original McGinty, Louise Sylvester, Lillian Melbourne and Jessie Creston are some of the people in the cast.

The company will open at the Chestnut Street Theatre, Philadelphia, on Aug. 31. Then it will go to Baltimore and Pittsburgh and on Sept. 28 to the Bijou in this city for the season. I am pleased with this arrangement, for out of seventy-five odd farce-comedy companies that applied for the time at the Bijou, J. Wesley Rosenquest selected mine.

"Next season I shall not be connected with the Academy as business manager. I shall devote all my time to A High Roller and to Home Sweet Home, in which last play I have with Gilmore and Tompkins an equal interest."

NO SALOON IN HIS.

On Friday last the lease expired which Charles Rice held of the saloon adjoining the Bijou Theatre, which was known as "The Pickwick." Mr. Rice did not care particularly to have the lease renewed, as he has gone largely into theatrical enterprises and has been absent from the city two seasons managing the tour of Ferguson and Mack in McCarthy's Mishaps. But the fact that the lease was to be had became known to dozens of saloon keepers, or would-be saloon keepers, in the city, and the consequence was that the manager had many applications.

To all of them he gave an absolute refusal

and to a *Mirror* reporter he explained his reasons.

"I don't want a saloon there," he said, "and I have made up my mind not to have one. I have absolute control of this property and I have leased the store to Mr. Frank, who has had a dyeing establishment on the opposite side of Broadway for the past twenty years. I think that there are enough saloons in this vicinity already, and one less will do no harm, while it may lessen the number of loungers hereabout."

TWENTY THOUSAND MILES.

The success of Mamie Granger in her new play, Inherited, has resulted in that actress being deluged with plays of a similar emotional order. Some of these plays offered her, she says, are really good, and she has decided to produce two or three of them next year.

Last Saturday Miss Granger brought her season to a close at the Lee Avenue Academy in Brooklyn. Her tour with Inherited has lasted fifty-three weeks. During this time Miss Granger has traveled considerably more than twenty thousand miles.

Next season's tour is almost entirely booked. The same territory will be revisited, including California and the South.

AUNT BRIDGET'S BABY.

Aunt Brigit's Baby, the new farce-comedy by Scott Marble and William F. Carroll, was produced for the first time by Monroe Celebrities, headed by George W. Monroe, at the New Broadway Theatre, Council Bluffs, Ia., on April 22. The piece made a success.

The play opens at the sensible house of Bridget McVeigh, formerly a poor, but now a wealthy woman, having inherited from her father property at Long Branch of considerable value. Captain Asteroid, in whose service Bridget had been at one time, takes a fancy to her house and determines to buy it, not knowing the owner's name, or that Bridget is wealthy and undergoing a process of forced culture at the hands of several teachers. He notifies his two nieces and two nephews, all of whom are away at college, to meet him there. Both Bridget and Asteroid, having no children, have a hobby of aiding in the restoration of children to their parents, and this hobby leads them to take a trip to Wales to discover, if possible, something concerning the parentage of Splinters, a girl waif that Bridget has adopted. Before starting, Bridget meets with an accident while in boating and is rescued by Owen McFee, who in turn is invited by Asteroid to accompany them to Europe on his yacht. The deck of the yacht furnishes the scene of the second act, which ends in a great muddle.

The third act occurs on the return from Europe and the scene is again Bridget's house. Bridget has been told by a fortuneteller, in Paris, that she would elope, and in answer to the proposal of McFee, who has been paying attention to her, she agrees to marry, but will only consent to do so according to the fortune teller's programme. That is arranged without delay, and they elope. It was found in Wales that Splinters' father was dead and after much questioning she ascertains that Dobbins, who accompanied them to Europe is her uncle. Thus with Bridget married, the young folks who figure in the piece engaged, Splinters' uncle found everything ends happily with a reception to the bride and groom.

IS THEIR TITLE CLEAR?

J. H. Browne's Theatre company, which is now touring Michigan, is reported to be presenting Muggs' Landing, under the title of A War of the Sea, and The Diamond Necklace, hypothesized to The Girl I Love.

The Spamer Comedy company claims to have the rights to all the plays on their repertoire, which includes Hazel Kirke and Uncle Josh Whiteman.

The Modern Theatre company is producing Little Lord Fauntleroy in Indiana.

A PLEA FOR TRUTH.

Before everything else, let us have truth on the stage says Henry Bauer, the well-known French critic in the *Le Boeuf sur le Toit*. If you show men a picture as flattering as it is false and tell them it is the reflection of themselves when really it is only what you would wish men to be, it is encouraging them in their selfishness, their cowardice, their wrongdoing.

If, for the sake of a false modesty truth is distorted even in a play, man will believe that his loose morals and misdeeds have escaped notice, and on leaving this false theatre he is proud of himself. He believes himself redeemed from all his wickedness by having witnessed three hours of virtue, he thinks he is better than he is, he returns home a greater hypocrite.

Honor to those who tear away the mask from the face of the play, man will believe that his loose morals and misdeeds have escaped notice, and on leaving this false theatre he is proud of himself. He believes himself redeemed from all his wickedness by having witnessed three hours of virtue, he thinks he is better than he is, he returns home a greater hypocrite.

The reason that authors neglect truth for conventionalism is that the interpretation of truth calls for the hand of an artist. To invent a romantic story, to borrow from the repertoire of vaudeville and melodrama, the old worn-out tricks and types is easy work. Hundreds of writers do it every day. But to study by the aid of external effects the most intimate instincts of the human being to note the physical and moral workings of the human passions, to describe or portray their terrible effects—that is genuine hard work and demands a thinker an artist and a writer.

CHARLES A. LOOK has engaged, among others, Nina Greenwell, Mattie Roe, Ruby Layton, Harry Moore, William Gray, Irvin T. Brush and Professor Hatch to support him next season in Oh, What a Night.

FAZIER COOPER, Frank Burbeck, Ned Comstock and Grace Thorne, have been engaged to support W. J. Scanlan next season.

The first act of the war play that Augustus Piton and Col. Alford are writing is nearly finished. The play will be produced next season by a special company in a way similar to the production of The Power of the Press. Mr. Piton says, "the effects will be big. A realistic battle scene will be a feature. The cast will be large. As far as possible we shall keep away from the other war plays in construction."

SI. JOSEPH MOORE will have a season of comic opera. It will open about June 1, at the Kensington Garden, under the management of Edmund Gerson. The season will be for ten or twelve weeks. Among the singers engaged are Anna Caldwell, Agnes McCabe, Miss Rivington, Mrs. Henri Laurent, Claude Brooke and Henri Laurent. The musical director will be Carl Schreier.

MAX FREEMAN has been re-engaged by Rudolph Aronson for the Casino.

Most of the cast of U and I, so accustomed to the route to the Standard Theatre during the last six weeks' stay of the piece there, reported as usual at that theatre on Monday night. Result late arrivals at Harlem Opera House on the opening night of U and I.—*The Press*.

CHICAGO DRAMA.

The road company performing The Old Homestead will end its tour about June 1.

CHARLES R. BACON, business manager of The Power of the Press, will spend the month of May with his family, at Mirror Lake, New Hampshire.

H. L. READ, Homer Emens and John Young, will paint the scenery for Mavormeen, which W. J. Scanlan will present next season.

DREAM FAES, the curtain-raiser to Lady Butler, was withdrawn after three performances. The Lost Thread, a one-act comedy with two characters, played by Arthur Dacte and Amy Rose, succeeded it.

FILZERALD MURPHY closed season with the Margaret Mather company last Saturday night. Mr. Murphy will be a member of Modjeska's company next season.

ARTHUR PITON will go with his family to his Summer residence on Lake Simcoe, Canada. On Aug. 1 he will return to his offices in New York, and will then be in town permanently. During his absence his offices will be open, and his representatives will be in daily communication with him.

NIMO's closed last Saturday night. The theatre will reopen early in August, when a spectacle now in its second year at St. Petersburg will be presented.

AMONG several actors noticed riding on the bridle path in Central Park are Richard Mansfield and Henry Miller.

DENNIS THOMPSON's family has gone to Swanzy, N. H., for the Summer. Mr. Thompson is still in town, but he will also go to Swanzy when he has shipped The Old Homestead scenery to Boston.

HELEN BLYTHE is making arrangements with Augustin Daly for a production of Pompe next season. Miss Blythe will play the part of Mabel Renfrew.

E. T. STEEKS has leased the Grand Opera House at Newark, N. J., for a term of four years. He will open the house with a combination. Later, he will have a stock company.

ANDREW HENSHAW, Augustus Piton's general Scotch secretary, will remain with Mr. Piton under the new régime.

T. POKER: PIKE, the hero of the comedy which Mrs. Bowers will produce soon, is a young lawyer whose eagerness to obtain lawsuits and to marry a rich girl gets him into numerous laughable situations. The part will be played by Robert Benedict, the author of the play.

The costumes worn in Frederic Lemaitre were designed in water colors by Clyde Fitch, from authorities in Paris.

MRS. R. E. PACIFICON's new play, Incog., was selected by Marcus Slayer and George W. Ledener for their comedy company after prolonged consideration, during which it is said, that a hundred other comedies by more or less known authors were read.

Last Thursday night, Luke Martin, who plays the part of General Peters in Lady Butler at Palmer's, was taken ill suddenly after the play began. During the rest of the performance, Arthur Dacte read the part. Mr. Dacte had never seen the play, but his reading was clever.

An entertainment in aid of Mrs. Healy, widow of the late Captain Healy of the Sixty-ninth Regiment, will be given on Sunday night, May 10, under the auspices of Meagher's Irish Brigade Association.

On Tuesday afternoon of this week at the Lyceum Theatre Anna Ward Chappelle, a pupil of Nelson Wheatcroft, appeared in the one-act emotional play, Jean Marie, and in comedy scenes from The Hunchback. Comedian on her acting is deferred until our next issue.

AUBREY BOUCIAULT has arrived in this city from London, and is staying at the Continental Hotel. He came here to arrange for the production of a play, written by Robert Buchanan and

THE HANDGLASS.

A FAMILY SKELETON is the title of a new play. The management will probably secure one of Kiralfy's chorus girls for the title role.

"CLEVELAND'S Colossal Colored Carnival Minstrels," said Colonel Hayseed as he stood in front of a bill board, "and by gosh! to think I voted for that man once for President!"

An IMPOSSIBLE CASE.

"Have you heard that McCloskey has caught the grip?"
"Impossible! McCloskey is a New York detective!"

A CORRECTION.

I saw him walk over the Brooklyn Bridge on a morning bright and pure, And I knew by the fur on his collar's ridge That he was an "amuck."

But when I asked him if 'twas so He turned and gave me, "Sir," He said: "I am, although The word is amateur."

PERFECTLY PROPER.

Since the swagger society girl has adopted the Henley shirt, it is quite proper to tell her to keep it on should she become unduly excited over a baseball game, a horse race or a railroad accident.

He WAS ORIGINAL.

MARY.—"I can't see what you like in Jack."

GLADYS.—"Why, he is so delightfully original. Last night he told me that I was not the only woman he had ever loved."

THEY WERE IN IT.

He was a very swell young man. There were no flies on him. He traced his people to the flood. When they all were in the swim!

DICK.—"Congratulate me, old boy. I'm engaged to Madge Knowsum."

THE OLD BOY.—"Congratulate you! My dear boy, you ought to be the happiest man on earth. I've been engaged to Madge myself!"

Do you and Helen quarrel as much as ever?

"Yes, so much that she has begun to keep a scrap-book."

A DIRECT.

"No gentlemen need apply."

FANNIE JOURNAL.
She was only eighteen, she was witty, And her eyes were like stars in the sky, Her costume was stylish and pretty, But she wore a stiff store-knotted tie!

A young reader in Huntsville, Ala., sends the following:

Here are two that are worthy of a place in the Hand Glass:

"A saloon in Huntsville, Ala., has a sign up 'No Place Like Home.'

"A 'spectacular' production of Rip Van Winkle has real water, real soap and real tub and washboard, and at a recent production real lightning and thunder. Though latter was not a drawing card."

An elegant roman gold beveled-edge-cut-out lever-stop movement stem winding spring back and name the winner watch will be presented to the first person who sends a correct diagram of the above to this office. Please seal hermetically and write on all sides of the paper.

ARIZONA JOE has sailed for Europe to be Buffalo-Billed by the blawst aristocracy of London.

The latest theatrical news of importance in Brooklyn is that Doctor Talmage has shaved his whiskers, and the winds sigh mournfully for the joys of the buried past.

WILSON BARRETT's brother will star here next season in a piece called Another Man's Shoes. There are rumors that Wilson will come later on with The Other Fellow's Socks.

JOHNSTONE BENNETT is reported among many other dramatic people to be contemplating a "flying trip" to England this summer. Nowadays one must be an aeronaut as well as an actor.

"CHILLY BUSINESS" is the polite language for a theatrical frost.

THE Brooklyn Eagle is responsible for the item that an English obituary of P. T. Barnum mentions that "although constantly engaged in selling liquor his habits were not bad."

A new show in London is called the "Cagliostromiteon." It is all that its name implies.

THESE are some glorious theatrical engagements waiting for Jack the Ripper if he will only show up. Some people never know how to take advantage of their opportunities.

GEORGIE HAMILIN DYING.

Georgie Hamlin, who has been starring down South this season in Little Vic, has been stricken with paralysis, caused by the bursting of blood vessels in the region of the brain. She is at Lancaster, Ky., attended by her mother and father.

The physicians say that Miss Hamlin cannot live more than a few days at the most. She is weak and emaciated.

A portion of the company have returned to their respective homes. The rest are at Miss Hamlin's home in Cambridge, Ill., where

they are making arrangements for a Summer season under Frank Fallon's management.

PROFESSIONAL BOOK-BUYERS.

On Monday a Moscow writer called on August Brentano, president of the Brentano corporation, Union Square. Brentano's, the publishers, booksellers, importers, stationers, have an international reputation. They have on their shelves every magazine, newspaper, and book of importance published.

"Are actors good patrons?" asked the reporter.

"Some of them are heavy buyers of books, but the number is limited. Everybody knows what a great collector of books Augustin Daly is. He leads. He's a careful and a miscellaneous buyer. He reads many fine art books, and is fond of rare publications. Theatrical literature is his specialty.

A. M. Palmer collects almost exclusively books on the drama, especially the English drama, and to be still more specific, books relating to the renaissance period of the English stage.

"Mr. Palmer has an able assistant for his book rummaging in Mr. Beck's, who roves about in out-of-the-way book-shops and picks up books that the trade can't get.

Fanny Davenport is prone to history. She is a conscientious reader of literature pertaining to any play she produces. Instead, for instance, of contenting herself with the costumes and plates furnished by Sardou for Cleopatra, she posts herself on the historically correct equipment of the play. She has a remarkable collection of Shakespearean literature. She buys good editions, too.

"I got a funny order from Miss Davenport awhile ago," said Mr. Brentano, laughing. "She wrote to ask me to obtain books relating to the care and cure of snakes. The snakes in Cleopatra, I presume."

"For a long time I was alert for such books. Books that tell how to treat snake ailments are not numerous, as you may surmise. After consulting snake experts, however, I at last got two volumes such as were wanted. Miss Davenport is now content.

"Richard Mansfield has a reputation as a book collector," interposed the interviewer.

"Yes, and deservedly. He, too, is no negligibly careful in mounting plays. He reads the very best literature.

"Now, I'll tell you who is one of the greatest and most scholarly readers. His name is Francis Wilson. He reads French as well as he does English. His hobby, you know, is Napoleon Bonaparte. The comedian is an omnivorous reader. It is his delight to hang around old book-shops. When he goes to Paris he spends a great many of his hours in the stalls along the Seine.

Daniel Frohman is a customer. He buys current literature, books talked about such as Jerome K. Jerome's and Rudyard Kipling's. Edward Harrigan is another manager who comes in here, and he, too, asks, as a rule, for popular novels.

"Ada Dyas has quite a *penchant* for books; so has Agnes Booth. Neither of them care for trash. Sadie Martinot asks for English French and German novels.

"Perhaps the most liberal collector is Lily Langtry. One day she came in to buy English books. A French clerk waited on her and induced her to buy French works also. Eventually, she purchased German and Italian books, so that when she went out the man had sold the writings of authors in four languages.

Lillian Russell reads continually. She keeps posted. Something new? No, it's been going on for years.

Lester Wallack was fond of reading. He kept an eye open for English books, for books about the English wars. He had a passion for histories of the Crimean war. Then, he was a large subscriber to the English periodicals. John Gilbert and John Brugham were other patrons of literature.

Clara Morris devours books. It isn't unusual for her to spend hours here. She likes to buy photographs of foreign celebrities, the latest novels, but mostly histories.

"Any more actors to add?"

Stevie Mackay, John Drew, W. J. Le Moyne, Wilton Lackaye, Frederick Warde, Mrs. James Brown Potter, Dixey, E. M. Holland, Willard, Augustus Pitton, Grace Henderson, Herbert Keloe, Rhca, Irving, Kyle Bellew, Charles Hoyt, Elsie De Wolfe and Maurice Gram—all of those theatrical folk look along my counters now and then. They about complete the list—at any rate, as far as we are concerned.

"Actors, as a rule, though, are on the move from city to city so much that they have neither time nor inclination to get together a library."

PIRATES NEATLY SQUELCHED.

"I think that the Gertrude Norman company which has been pirating Mr. Barnes of New York through the Eastern States, has been strangled by my stringent methods of following it up," said Mr. Sanger to a representative of THE MIRROR.

"Some time ago, I received a letter from the manager of the traveling Old Homestead company, saying that Miss Norman was to appear soon at Springfield, Mass. I immediately consulted THE MIRROR'S Dates Ahead list. Then I wrote to managers not to book the company. I had the proper legal papers forwarded to Louis Aldrich in Boston. Mr. Aldrich went before the United States court and obtained an injunction restraining Miss Norman from presenting Mr. Barnes of New York.

"A marshal went at once to Springfield, where the pirate company was. The theatre was informed of the injunction, and refused to let Miss Norman play. The next place where the pirates were booked was Northampton, Mass. James R. Gilligan, THE MIRROR'S correspondent at that place, wrote to

me on April 27, as follows: 'The Gertrude Norman company struck Northampton Saturday night, and went to the Mansion House. Sunday morning the proprietors of the hotel investigated the pecuniary standing of the company. The result was that the actors spent Sunday, day and night, in the depot. They were almost destitute of baggage, most of it having been attached in Connecticut. I think it safe to say that the company's season has closed.'

"Barre, Vt., was the next place at which the pirates were scheduled. I communicated with the manager at that town, and he refused to let them appear.

"I want to thank your correspondent, Mr. Gilligan, and the managers who have been so prompt in helping to exterminate this particular pirate crew."

PORTRAITS THAT TELL.

Editor, COMMERCIAL.
THE MIRROR is making a specialty of full-page portraits of prominent actors and actresses. They are marvels of beauty and good taste.

DEATH OF BARRY SULLIVAN.

Barry Sullivan, who had been ill for some time, died in London, last Sunday.

He was born at Birmingham in 1824, and made his first stage appearance at Cork in 1840. He then joined the company of the Theatre Royal, Edinburgh. After some experience in the provinces as an actor of the poetic drama, notably at Manchester and Liverpool, he essayed the rôle of Hamlet at the Haymarket Theatre, London, Feb. 7, 1852. His Hamlet attracted a great deal of attention at the time on account of his departure from accepted readings of the text, and the general unconventionality of his personation.

On Feb. 14, 1852, Mr. Sullivan appeared at the Haymarket in the character of Angelo in Woman's Heart. He subsequently assumed the part of Evelyn in a revival of Money. On Feb. 12, 1853, he was cast for the rôle of Hardman in the production of Lord Lytton's play, Not So Bad As We Seem. In April of the same year he appeared as Valentine in Robert Browning's play of Colombe's Birthday.

After playing a leading rôle in Retribution at the Standard Theatre, he returned to the Haymarket in 1855 to act Claude Melnotte to the Pauline of Helen Faunt.

He was also cast during this engagement as Jacques in As You Like It to Miss Faunt's Rosalind, and as Franklyn in Love's Martyrdom. In the Fall of 1855 he appeared as Thirak in an Egyptian drama at the Drury Lane Theatre, and continued to perform at that house during the year following. In 1857 he accepted an engagement at Sadler's Wells, where he sustained various parts in the legitimate drama.

Mr. Sullivan came to this country during the same year and opened his American tour at Burton's Theatre, New York. From 1859 to 1860 he devoted himself to dramatic affairs in Australia, where for some time he was the chief actor and manager of one of the principal theatres.

In 1860 he returned to the London stage, and appeared on Sept. 22 at the Drury Lane as Faulconbridge in King John, as Macbeth, and in other Shakespearean roles. In 1861 he entered for a brief period upon the management of the Holborn Theatre, London.

He returned to America in 1862, and played a series of engagements under the management of Jarrett and Palmer. He also made staining tours in Canada, Australia and in the English provinces. In the intervening periods he accepted brief engagements in London.

In 1863 he appeared in Cibber's version of Richard III. at Drury Lane. In 1864 he acted Benedick in a performance of Much Ado About Nothing at the Haymarket for the benefit of J. B. Buckstone.

Barry Sullivan had a very pleasing face and a fine stage presence. He knew how to pose in picturesque attitudes, and to fill the eye with a succession of well studied stage pictures. Nature also endowed him with a fine mellow voice, and he understood how to turn to good account his natural advantages of voice and figure. He possessed a strong and clear dramatic instinct, but was lacking in the flexibility required for comedy parts. He was an attractive actor in picturesque roles, but failed to attain great eminence as a tragedian for want of fire and imagination.

MISS MATHEWS' CASE CLOSED.

Fannie Aymar Mathews feels confident of winning her suit respecting Washington Life and The Wife. The briefs of the case have been handed in and the decision of Judge Beach is now awaited. To a MIRROR representative Miss Mathews said, the other day:

"The other side asked for eleven postponements. I never asked for one. They delayed me a year with their silly Mrs. O'Connor affair and she, when she came forward, would not testify or even put her name to the MS. they asserted to be hers. She contradicted on oath all the testimony Chapman, of London, sent to Mr. Frohman as being hers. If there is such a thing as justice I shall win this suit."

"Are you at work on any play now?"

"I have just finished a play in one act, called Peg Woffington, the Player. It is a very strong little piece, founded on a hitherto untouched incident in the career of that fascinating woman, and as I have tried to handle it I think it is the best thing I've done yet, except, perhaps, my play, Marriage Vows, which Mrs. Bertram Gibbs is considering."

A NIGHT'S FROTH, the big Boston success, played to its second week at the Park to receipts that were twenty per cent larger than the first week. The price, and Helen Barry in the leading dual-role, are enjoying a general boom.

PROFESSIONAL COUPLES.

Mrs. LESLIE CARTER will return from abroad this month. She will be managed by E. D. Price again next season.

CHARLES CANFIELD will play the leading part in BETROTHED ON THE ROAD.

"AFTER THOUGHTS" is the title of a song written and composed by Adelinde Emerson. It is published in Philadelphia.

W. H. Dossett, of the Donaldson Lithograph Company, is at Earle's Hotel, where he will remain until May 20. His house claims to be enterprising, experienced, prompt and accommodating.

GEO. & A. WEISS has been engaged for THE LIMITED MAIL, opening in Chicago on May 14.

THE JACKSON LODGE, No. 192, of Elks, was organized in Jackson, Tenn., on April 17, with a membership of forty. Tim MUSER, local correspondent was named among the officers.

HARRY BRANDS, of Kennard, Brandon and Kennard, now traveling with Harris' Nickel Plate show, was married in New Orleans on April 14 to Tillie Kleemann, of New York.

A new aspirant for dramatic honors is Helen Marvin, who will debut this season. She is said to possess beauty and talent. Edwin Gordon Lawrence will direct the rehearsals and be her leading support.

RULE JEANS has been played in Indianapolis and appears to have pleased the natives.

THE OLD HOMESTEAD appeared at Barre, Vt., on May 1, to the full capacity of the local house.

A TELEGRAM TO THE MIRROR from Buffalo says that the annual benefit of Lodge No. 23, B. P. O. Elks, at the Corinne Lyceum, on May 1, netted more than \$300.

ANNES WALLACE-VILLA closed the season of THE WORLD AGAINST HER in Cincinnati on May 2. Miss Villa is now at Ridgewood, N. J. The next season will open in New York on Sept. 7.

ROSS STANT has been engaged for leading business with the Thomas E. Shea company. Martha Wren, the soubrette, and Jerry McAffe, dancing and singing comedian, have been engaged for the same company.

LIZIE DAVIS and Little Viney closed their engagement with McCarthy's Mishaps on May 2. They are to appear in a new piece entitled THE LATEST FAIR on May 16.

THE MONEY MAD company will close season at Newburg, N. Y., on May 16. The play will go on again next season.

EUGENE ORWELL is paying his parents in Boston a short visit this week.

MILTON NORIES' Northwestern tour has been highly successful. On June 1 his season of thirty-eight weeks will terminate. Between the 20th and 27th of this month the company will have a period of idleness, in order to enjoy the beauties of the Yellowstone Park.

DIENVER is a bad place for farce-comedy shows. The public will not patronize them and the press never misses an opportunity to scold them unmercifully.

At the new Jersey City Opera House, last Saturday, Mr. Hillott, the contractor, was presented with a piece of jewelry by his fellow workmen. The event was an auspicious one, and for it Sydney Clidley had painted an elaborate scene. The jewel, a Knight's mark of the Order of Knights of Pythias, was handed to Mr. Hillott by Charles E. Anderson. The recipient said a few words in reply.

GEORGE RUBIN will give his 20th reading on Friday.

WHITE JAMES T. POWERS leaves the Park he will put on A STRAIGHT T

THE NEW YORK DRAMATIC MIRROR.

MISS COGHILL'S PLAYS.

Rose Coghill, dressed as Lady Butler, chatted with a reporter of *The Mirror* behind the scenes at Palmer's Theatre the other evening.

"How do you feel about the first night verdict on Lady Butler?" asked the scribe.

"I am proud of what has been said of my acting. It has been a distinct personal triumph for me. Lady Butler was the only medium I had in which to appear for the first time under my own management. The black eye given the play in London did not help it here. Many prominent people, who are not inveterate theatregoers, have told me they liked the play extremely."

"Would I care to produce any more of my brother's plays? I would, indeed. He has never yet written a play expressly for me. When he does I shall be content to produce it."

"Will you present Lady Butler on tour?"

"No. I never intended to. It is a mistake for an actress to appear continually in the character of an adventuress, like Lady Butler, for the audiences in the one-night stands get to identify the actress with the part—which is not pleasant."

"You have other plays?"

"I have two capital plays. One is an adaptation from the German. It is a roaring comedy. The other is written in the style of London Assurance and the School for Scandal, and has some lines that are, in my opinion, every bit as witty as the dialogue of the old comedies. It is bountiful in funny situations, too. The one of these two plays that proves to be the greater success, I shall keep for my *pice de resistance*."

"You will retain your old plays in your repertoire?"

"On the contrary, I have done with them all. I have attended to my own booking for next season, and have one of the best routes I ever had—go at time at good terms. I am booked in all the large cities. The date of my engagement in New York has not yet been fixed; it will probably be about the middle of a soon."

"When does your next tour begin?"

"The fifth of October in Montreal. I am a sufferer from hay fever and have to be in that region at that time of the year."

"Have you engaged your company?"

"John T. Sullivan and Thomas Whiffen have been re-engaged for next year. I have not yet examined the parts in the new plays carefully enough to decide what other actors I shall want."

"After my twelve nights at Palmer's, I shall go on the road for a week, and be a week at the Grand Opera House. Then for an earned vacation."

MATTERS OF FACE.

Florence Foster and little Ada Fleming, late with French's Little Lord Fauntleroy company, are at liberty.

The New York *Herald* says that Louise Mildenher is the best Maria in Twelfth Night on the American stage. She is at liberty.

Clark's Opera House at Norwich, N. Y., has changed its management and L. and A. Babcock are now the managers. The Opera House is claimed to be one of the best in Central New York. A few good attractions are wanted.

The seventh annual Summer season of the McCull Opera company will be devoted to the presentation of The Tar and the Tartar.

N. S. Wood will let on royalty the successful play Out in the Streets with the entire scenery and lithographs.

Helen Barry, in A Night's Frolic, made an instantaneous hit at the Park Theatre, Boston, last week. There is open time for managers wishing to book this attraction after Nov. 15, 1890.

Belle Barro is open for an engagement. She plays leads and heavies.

A man with capital is wanted to produce in New York a new play for a run. The piece is claimed to be already a success.

John E. Martin can be engaged for character or old men parts.

Helen Marvin will shortly star in the romantic drama entitled Master and Serv. supported by Edwin Gordon Lawrence and a first-class company. Further information can be obtained from E. G. Lawrence, No. 124 West Twenty-third Street.

Gertrude Fort has been engaged by Manager Charles E. Rice to play the part of Jeanna Primrose in his McCarthy's Mishaps company for the rest of the season. This prosperous comedy will commence a week's engagement at the Fourteenth Street Theatre next Monday night. Miss Fort's quaint, old-fashioned costumes will include a hoop skirt made in the year 1823.

Several plays are offered for sale or on royalty by James A. Matthews, of 109 East Seventy-third Street.

Harry Mills, the well known comedian, is at liberty.

Jacob Litt, the popular Western manager, has opened offices at 127 Broadway.

Mr. Henry Belmer has completed his plans for a scheme which, while it contains some of the features of a Théâtre-Libre, is said to be superior to it in completeness of detail. Mr. Belmer will open a supplementary season at the Windsor Theatre on Monday, June 1, 1890, continuing for ten weeks, or longer, for which he will engage a stock company capable of playing anything in the range of drama. This company will be selected from the entire amusement profession, amateur ranks and schools of acting, and the roster will contain names enough to fill three companies. Good actors and actresses who have hitherto remained in the background for want of an opportunity, will have a chance to appear in a city production in strong parts. Mr. Belmer's principal object is to give the American author a chance to have his work fairly placed for public approval. Each play will be performed an entire week. Proficient stage managers will superintend every pro-

duction, and special scenery will be painted whenever necessary. Messrs. Maeder and Shaeffer attending to that part of the work. Short plays will be preceded by curtain raisers, and during the engagement, no two plays of the same character will follow each other. All manuscripts submitted will be carefully read and revised by Miss Marie Madison and assistants. Manager Belmer has arranged with several authors who competed for the prize offered by the New York *World*, last Summer, and will produce their plays during this engagement. Should the venture prove a success, a number of capitalists have signified their willingness to build a theatre for Mr. Belmer for the production of American plays, no run to exceed two weeks.

Albert Edmund Lancaster, the dramatist, can be addressed care of *The Mirror*.

E. W. Varney, junior manager of The Vendetta, will make his headquarters at 49 West Twenty-eighth Street for booking his attraction.

The Gaiety Girls and Boys are advertised as the real velvet attraction. Lillie McHenry is the star. Managers of first-class houses wishing to book this attraction should address J. Frank Leake as per route in *The Mirror*.

The River View Hotel at Lake Girardeau, Mo., makes special rates to the profession. This hotel is spoken of very highly by all who have stayed there.

Frank M. Wills and William F. Carroll have been busily engaged in rewriting the well-known farce-comedy, The Two Old Crones, and in this piece alone Mr. Wills will star next season. Henry P. Acker is the manager, and can be found at the Springer Lithograph Company. He says that many new and startling novelties of a mirth-provoking nature will be added to this already popular play.

The Washington Detective Agency at Washington, Iowa, wants a man in every locality to act as private detective. Further particulars on application.

Mrs. D. P. Bowers will shortly produce the new American comedy-drama entitled J. Pickering Pick, which was written by Robert Benedict.

The Enterprise Printing Company, of Water Street, Cleveland, Ohio, makes a specialty of catchy designs for pictorial work. Their prices for dodger-programmes are said to be very moderate. Every facility is offered to managers visiting their establishment while in Cleveland.

In our last issue a very novel announcement appeared under the signature of Richard Gauthier. He offered to write an original play, modern or classical, for any star or manager of repute, just for glory alone.

The O. K. Theatrical Guide will be published June 1. Wilfred North, the publisher, informs us that it will contain upward of one thousand theatres that no other guide has ever published.

Ethelyn Friend has been engaged to play an ingénue part in Effie Ellsler's piece, Miss Manning, at the Fourteenth Street Theatre in June.

Dora Vinton, late of W. J. Scanlan's company, is at liberty.

The Orphans of New York will be produced by N. S. Wood on an extensive scale next season. Managers can address him care of H. R. Jacobs, 25 West Thirtieth Street.

NOTES AND QUERIES.

Can you inform me when and where Welsh Edwards died?

F. S. K., Wilkesbarre, Pa.

In New York city, Nov. 6, 1890.

Please tell me whether a play called True Woman was produced some time during the seventies in Chicago.

FRANK BAUER, Chicago.

Kes, at McVicker's Theatre, Chicago, on Jan. 7, 1890.

What is the age of Lydia Thompson?

OLD TIMER, Brooklyn, N. Y.

If a woman is as old as she appears on the stage, Lydia Thompson is a very youthful actress.

When did Johann Strauss give his first concert in America?

A. F. NEUMAYER, New York.

Strauss and his orchestra first performed at the Academy of Music, on July 8, 1872.

What plays of Augustus Thomas have been performed besides Alabama, recently produced at the Madison Square?

J. H. ST. LOUIS, Mo.

Editha's Burglar, The Burglar, The Man of the World, The Woman of the World and After Thoughts.

Will you kindly inform me, in order to decide a wager, whether Lillian Russell is still singing in Poor Jonathan, also whether she is under contract to appear at the Casino next season?

H. L. C., Yonkers, N. Y.

Lillian Russell is to remain in the cast of Poor Jonathan until the production of Apollo, or The Oracle of Delphi, on May 7. She is under contract to T. Henry French to appear in La Cigale at the Gorden Theatre next Fall.

What is the title of the farce-comedy running at the Standard Theatre, New York? You and I and U. Mixed Pictures, Bath, L. I.

Both titles have been used. The title used in the standing advertisement of the daily papers is U and I.

I see that a rustic comedy called Home Sweet Home, to be produced at the Academy of Music, New York, on May 2, and that a manager by the name of John Morrissey advertises a musical farce-comedy under the same title, which is to be produced about June 1. Has anybody a right to the title because it is taken from John Howard Payne's famous song?

T. H. O., Kansas City.

It is a question of priority in the use of the title in connection with a dramatic production.

Now that Edwin Booth has retired and Lawrence Barrett is dead, would you please inform me who is the representative tragedian of America?

FRANK CLARKE, New York.

Edwin Booth has not announced his permanent retirement from the stage.

Will you give information to a subscriber through the medium of your columns in regard to schools of acting in London?

J. A. B., New York.

Ask the editor of *The Stage*, London, Eng.

Will you please inform me who are the publishers of William Atene's series of "Eminent Actors," and the price per volume? In what is the subscription price of the London *Advertiser*? J. E. WILSON, Toronto, Ont.

Longmans and Green, London, England. One dollar per volume price, imported.

Twelve shillings.

To be had at Brentano's, New York City, at 25 cents a number or \$2 per year.

LETTER LIST.

The following announcements are received at this office. They will be delivered on payment of postage or written application.

Letters addressed to 10 days and unclaimed, or will be returned to the addressee.

Announcements and notices excluded from this list.

THE NEW YORK DRAMATIC MIRROR.

May 5, 1881.

THE FIRE SCENE.

"It's much easier to get your characters into a fire than it is to get them out again," thought Jack as he thrust back his manuscript and lighting a pipe, strolled over to the window. It was already past midnight, and the moon was high; there was scarcely a breath of air stirring, and there were only a few fleecy clouds in the sky, but the night swells from the North troubled the water and the little fleet of row-boats at the dock tugged impatiently at their moorings.

To tell the truth, Jack was vexed; he had always considered himself a pretty decent sort of fellow until he came to the Ganouskie House—well, he was vexed, and that was the end of it. He had been emphatically sat down upon by an old woman with her hair scalloped around her forehead, and his play was not progressing satisfactorily.

He had been born a rich man, this Jack, and had been educated abroad, had enjoyed all of the advantages, and perhaps, some of the disadvantages of a good income until his education was finished, and then one day his father failed and on the next day he died. Jack gathered up the fragments of his fortune, took cheap lodgings and began to look about for means of support. Before long he had obtained a position upon one of the great dailies, and falling in with a Bohemian gathering of journalists, critics and actors had become interested in theatrical matters. In a few months he conceived the idea of writing a play; a year passed and the play was written, nearly another year and the play was produced and was a moderate success. After that he wrote a few one-act comedies, did some miscellaneous hack work, and was placed in charge of the dramatic column of his paper. Then, having been economical, he took a vacation and came to Lake George with the intention of at least getting together the material for another play—and then his troubles began.

He did not know a soul at the hotel and didn't want to—he had come there for work.

Now there was not very much for the guests at the Ganouskie to amuse themselves with, the mail in the morning, bowling or tennis in the afternoon, and dancing in the evening being almost the only distractions.

So, when Jack came in to breakfast, in his white flannels, the morning after his arrival, he raised a slight breeze among the guests,

for he was a handsome man, with his brown eyes and pointed beard, and had the frame of an athlete.

Everyone wanted to know who the good-looking stranger was, and asked everyone else. No one knew; so everyone began to draw a little upon his or her imagination (it was principally "her," by the way). As Jack enlightened no one, each manufactured a history to suit himself. To listen to them, one was forced to the conclusion that Jack was everything but an escaped lunatic.

Of all this Jack was perfectly unconscious; he arose as late in the morning as experience had taught him it was possible to get a good breakfast, read his papers, and attended to his mail until dinner, and after dinner he took a rowboat and went rowing about the lake until supper time. After supper he disappeared from public view, and girding up his loins, or, in other words, slipping out of his clothes and into pajamas and slippers, he worked away on his play until twelve or one o'clock, when he went to bed and to sleep, never dreaming that his conduct was keeping all of the old tabbies in an agony of suspense.

The day, however, this suspense came to an end. A sharp-eyed, ditto-nosed spinster looked over her glasses as they both sat upon the piazza, he with his mail and she with her fancy work. She noted that he had a copy of THE DRAMATIC MIRROR upon his knee and was opening a small package. She did want to know what was in that package so badly that she worked a roseleaf in blue and pricked her fingers.

At last she was rewarded; they were photographs. He had dropped one on the floor, and, oh, horrors! it was a girl in tights! Before one could sneeze twice, the fancy work and the spinner vanished, and within an hour the whole hotel knew that he was an actor.

It was curious to note the effect of this startling intelligence. The young men tried to scrape his acquaintance, the fathers regarded him as a silly dog, and kept one eye upon their daughters; the mothers kept both eyes upon the girls, and agreed with the spinsters that he was a horrid man, and the girls—well, they had thought him handsome before, and—and—

When Jack went into the writing-room the next morning the seats were all taken except one at a small table in the corner, at which sat the prettiest girl in the hotel. He asked politely if she objected to his sitting there, and as she answered very prettily in the negative, he sat down and commenced a letter. In a moment they both tried to dig their pens in the ink at the same time, and consequently came into collision. He apologized, and she blushed. He averted a few moments after, if he might trouble her for the blotter. Yes, certainly he might. Then her paper ran out and he gave her some of his. So things ran along until a spider sauntered along and dropped upon her shoulder. She gave a little scream, and Jack came to the rescue and brushed it off.

"There seems to be a number of spiders about," he remarked.

"Yes, horrid things! One crawled right over my paper yesterday."

"You don't get used to them, then?"

"No, I hate them. I can stand a mouse if he isn't very big, but I can't endure spiders," she said with a shiver.

So the ice was broken, and she soon plucked up courage enough to ask, "Are you really an actor?"

"No, Why, what gave you that impression?"

"Every one said so. Besides, you had some pictures of actresses out on the piazza yesterday."

"Oh, those; those were some friends sent

me. He has just brought out a new play, and they were photographs of the principals."

"But what sort of a play? One of the women had on—that is she wore tights, I believe. They said so—I didn't see them."

"One of the characters is a *premiere danseuse*, queen of the ballet, you know. She does come out in tights in the third act, I believe. I haven't read the play for over a year and I've nearly forgotten it."

"I know I'm impolite," she said, smiling, "but if you're not an actor what are you—a critic?"

"No, I only write a little for the stage, that's all," said Jack, modestly.

"Oh, a playwright; how lovely! Whose plays have you written?"

"I wrote *Bent But Not Broken*," said Jack half apologetically.

"Really, did you write that? Why, I saw it last Winter. I thought the hero, Fred—Fred—oh, you know who I mean! I thought he was superb. Oh, I think it must be just—"

"Effie!"
There was no mistaking the mood of the speaker. She was angry, exceedingly angry, and she marched Miss Effie off before the poor girl could gather up her writing materials, scolding her loudly enough for Jack to hear about the shame and the disgrace of talking to that low actor, without an introduction, too!

S. Jack was vexed.

He did not half appreciate the beauty of the moonlit scene spread out before him. He puffed moodily at his pipe. He watched the tossing rowboat until it passed out of sight behind a clump of trees, and then he returned to his work. It was high-time that his hero did something really heroic, and he wanted one good melodramatic scene.

"Let me see," he thought. "How would a fire scene do? Hero saves heroine from a burning building—wonder if that could be worked up into an effective stage-picture? Wonder what I'd do if this hotel were to catch fire, for instance, and I had to get a girl out? I'd let her down out of the window, probably."

He went to the window with interest and opening it wide looked out. There was apparently no avenue of escape. It was thirty odd feet to the ground and nothing to get down on, no lightning rod, gutter pipe, no anything.

"I suppose a rope of sheets and blankets would hold one," he mused, "but then a girl couldn't slide down it. She'd let go before she was half way down. I'd have to tie the rope around her waist and lower her. Wonder if a fellow could lower a girl out of a window in that way? Don't think he could; there's nothing to brace against; beside he'd be apt either to let the rope slip through his hands too fast and drop her, or he would lower her by jerks and hurt her. If he could take a hitch around something—I have it, I see now how it could be done if the girl were cool enough—have her get out on the sill, outside the sashes, with the rope around her and under them, then lower both sashes to within a foot of the sill, take a strong cane or a hedgepost, brace it against the sill and the sash, take a turn of the rope around it and you could lower her easily. That would be the best way undoubtedly."

He went back to his table, but he was in no mood for work, and so retired and went to sleep, and after a time began to dream.

He was in the writing-room again talking with Effie, when her mother came in and wished to play the part of the heroine in his new play. He said that she might if she would wear a red wig. She went out and soon reappeared in the wig, and wished to rehearse her part, but one of the guests saw the red wig, and yelled "fire." Then the others took it up, and yelled "Fire! fire!"

The scene was rapidly changed, and the mother was lowering him out of the window, but the rope was around his neck, and was strangling him, while the fire flashed in his eyes and dazed and blinded him.

He awoke confused and choking. His room was full of smoke, and outside all was a red glow. It took him several seconds to fully awaken, so unreal did it all seem. Then, with a bound, he was at the window.

Outside all was smoke and blaze. He could see men and women running aimlessly about and shouting, and down at one end of the hotel they were trying to raise a ladder.

A man ran out in his night-shirt with a tennis-racket in one hand, went down to the dock and filled a pail of water. Running back he cried for the men to form a bucket line and emptied his pail of water over a man who sat sobbing on a horse block. A woman threw her baby out of the window and jumped after it. The whole house seemed one seething hell of fire.

A girl appeared at the next window but one, and looked out with blanched face. She turned towards him and he saw that it was Effie. At that moment a man jumped from the window between them and fell in the road below, broken, bruised, dead. Effie made a movement as if to follow him.

"Stay where you are!" shouted Jack. She nodded her head vacantly and her lips moved.

He staggered back as he threw open the hall door, for the smoke poured in in great waves. Blinded, choked, he felt his way along. He could hear the flames rushing up the elevator shaft, and the boards were so hot that they burned his bare feet.

He was in front of the next door. He could tell that by feeling along the wall. But his legs tottered under him and his throat seemed full of liquid fire, and for a moment he paused, his head dizzy and his chest almost bursting.

A sudden gust of air blew the smoke away for a moment, and he filled his lungs and stumbled on.

At last, weak and trembling, he reached her door. It was locked!

He threw himself against the door, but it did not yield. He gathered himself for a fresh assault, but he was weak, so weak! He

fell upon one knee and leaned his head against the door. Oh, for one breath of air!

Down the hall a board snapped with the report of a pistol, and tiny jets of flame spurted up through the floor. He raised himself to his feet—he knew it was for the last time. If the door did not give way he would never see the fire again. Every atom of his strength went out in that furious dash. The door gave way and he fell prone across the threshold while the smoke rolled over him and out of the open window. He crawled in and mechanically kicked the door shut to keep out of the smoke. He could not see, but crawled towards the fresh air.

Suddenly his hand touched something warm and soft. Thank God! Effie was still there. Holding her fast with one arm he leaned his head out of the window. He had a few seconds in which to recover himself and clear his lungs. Already he could see a little. He looked at her steadily for a few seconds, and his sight gradually coming back, he could see that she was propped up against the side of the window, but that she had fainted.

The sight of her gave him new strength. He took her in his arms and laid her gently on the floor with her head resting on the window-sill, so that she could breathe the fresh air. Limping to the bed, he tore off the clothes and knotted them together, trying each knot by straining it across his knee. Three times he had to go to the window for air, but at last the task was done. He took a slit from the bed and laid it by the sill, and as he did so the glass in the transom broke and fell crashing to the floor, while the flames licked the sides of the door.

He passed the rope around Effie's waist and tied it securely. Laying her carefully upon the sill, he pulled the sashes down as far as he could, and resting the bed-slat against the sill and the sashes, he took a turn of the rope around it and wound the rope around his hand. Then he pushed her with his foot as gently as he could until she rolled over, and the rope snapped taut. The door swung open and the flames came roaring in and almost licked him with their great red tongues. Faster and faster he let the rope slip through his hands. There was a slight shock, the rope slackened and he knew she had reached the ground. He called for some one to come and get her but no one paid attention or heeded her. He glanced out and saw her lying there—a little white heap.

The flames were almost upon him; he tied the rope fast to the slit and shutting the sashes down upon it he stepped over them; as he did so he heard a hiss and felt a sharp pain, his head was singing. Like a shot he slid down the sheets and, raising Effie in his arms, started to run, for the walls were tottering. He had run but a few steps before he was brought up sharply for Effie was still tied to the window above! The walls shook and swayed as with trembling fingers he sought the knot to undo it, but even as he found it the sheets burned in two at the window above. He ran blindly forward and fell panting, fainting, on the cool wet grass.

A good little wife was busy trying to help her husband put his desk to rights.

"Why, you must have written this play before you were married and after that dreadful fire," she said as she turned the leaves. And I never knew anything of it at all. Why, Jack, you took your incidents right from that fire. How could you?"

"No, dear," he answered thoughtfully. "The incidents of that fire were taken from the play."

GEORGE COMSTOCK BAKER.

A MODERN MAGDALEN.

At the gates of the Heavenly City,

St. Peter sat one day;

While before him knelt a trembling soul,

Just released from earthly clay.

What do you here, and what do you want?"

The good St. Peter cried:

"Please sir, I'm not fit to go, I know,

But my baby is inside."

And who were you in the vale of tears?

What vocation did you ply?"

"I was an actress," the poor soul sighed,

Then began to sob and cry.

"Ah, ma!" laughed St. Peter. "You lived in style,

With admirers by the score.

You had beauty and health, renown and wealth.

Is it possible you can want more?"

"Nay," cried the soul, "you make a mistake,

You are under a wrong impression.

The lot you picture, I am sure is not

Suited by all our profession.

I lived quite secluded when not on the stage.

The public owned me at night;

While I've toiled for Fame these many years

I never reached its height.

As bad as for wealth, if the truth were known,

The love no one under the sun,

My body would now lie in the Potter's Field.

Were it not for the Actors' Fund."

"Oh, ho!" mused St. Peter, then questioned:

"What gave you to charity?"

"Of gold I had none, but my services

I gave tost willingly."

Where passed you the Sabbath?" he asked her next.

"What church did you attend?"

"In the cars the day we would spend."

"Your baby is here, you say; then, pray,

Where is your wedding-ring?

Know you the lesson taught by the world

To a feeble, fallen thing?"

"Have pity, sir! I loved, alas!

He refused to give me his name,

God mercifully took my innocent child,

And left me bear the shame!"

"Have done!" cried the Saint, while a tear on his cheek

He furiously wiped away.

"You have been punished enough, come in, my child

From night to endless day."

REMINGTON EARLE.

Henry Irving has revived Olivia at the London Lyceum.

FOREIGN.

LONDON.

APRIL 28.—The greatest theatrical event of the week has been the celebration at the Savoy Theatre of its "coming of age." And wonderful to relate amidst the mutations of management, one of the Trinity of the three who opened it twenty-one years ago is still on hand still as manager. The site became vacant this afternoon, when it was immediately before it was taken by the manager of the place. Indeed, during the performance, a few short time after the curtain

THE NEW YORK DRAMATIC MIRROR.

IN OTHER CITIES

PHILADELPHIA.

as the railroad does not extend very far. From port to port, however, one can sometimes catch a steamer. The court-house is usually the place of entertainment. The audiences are very friendly, dealing out applause with no niggardly hand and evidently enjoying the performance hugely.

The fact is, Jamaica is not very well off for amusement. There is some talk of preserving the Exposition building and keeping it open as a People's Palace. Whether this plan will be carried out remains to be seen.

SURRIES CORNER.

FOREIGN ECHOES.

Henry Arthur Jones' new play, *The Dancing Girl*, has been secured for Australia. Laura Villiers has included it in her repertoire.

Emma Barnes, the singer, is engaged to Julian Story, a clever young painter, who has acquired some distinction in Paris.

A dramatization of Zola's realistic novel, "Therese Raquin," will be seen before long at J. E. Green's Independent Theatre in London.

Charles Wyndham is busy preparing for the production of a new play entitled *L. O. U.* Let us trust there is no bad angry in the name.

A curious case has arisen in France about Jules Lemaitre's new play, *Marriage Blame*. In Lemaitre's leading character is named M. de Thivière. It appears that this name is most uncommon in France, and a gentleman who claims to be the only one of the name living, has come forward and protested against it being used in the play. M. Lemaitre, upon this demand, changed his character's name to Thivre, but this does not suffice. M. de Thivière, he has placed the matter in the hands of his lawyers, and both M. Lemaitre and M. Clarette, the manager of the Théâtre Francais, have been enjoined.

Billie Barlow has signed an engagement to go for a six-months' tour in Australia, under the auspices of the Hon. George Coppin, president of the London Theatrical Entertainment Company.

Gustave Coquelin, the youngest of the three famous brothers, is about to marry Edith Marion Boyd, an American heiress.

A play with a most curious title was presented recently in Amsterdam. It was an opera-comique in one act called *The Triumph of the Cryptogram*, Ignatius Donnelly denies that he is the author.

A new play has just been produced in London and has caused considerable criticism, both adverse and favorable. It is the story of poor J. M. Birnie and H. B. Marrott-Watson, and deals with the life of the celebrated Richard Savage very much as Ben Jonson dealt with that of the famous sot. It was after Richard Savage that the well-known Bohemian Club in London took its name.

George Augustus Sala, the king of journalists, who is contributing two columns of delightful reading every week to the London *Sunday Times*, says: "That Pickwick has been translated into modern Greek is admirably well known fact; and in so at Moscow, I bought a Russian translation of *The Cricket on the Hearth*, which, on my return home, I had bound and sent to Charles Dickens. I wonder what has become of that little Moscow version of the delightful Christmas story? But what do you say to a Polish translation of Smolenski's *Merchant of Venice*? Such a task has been successfully accomplished by Sirry Efendi, secretary-interpreter to His Imperial Majesty, the Sultan! The Efendi writes to the *Morning Post* to announce that he has also translated the *Comedy of Errors*. His own English is rather shaky. He mentions that under His Majesty's accession to the Ottoman throne many great progresses, institution of schools, museums, etc., took place throughout all his empire." Is this English as she is spoken at Stamboul? I fancy that there is one Shakespearean play which the learned dragoman will not translate. The Pashas would scarcely relish the allusion of the Moor to the malignant and turbulent Turk—the circumcised dog—who beat a Venetian and trounced the State, and whom Othello took by the throat and slew."

The Anglo-Parisian papers are not over-complimentary to Ada Rehan and Mr. Daly's players in general. This is probably in recollection of Mr. Daly's visit to Paris some three years ago, when he was everywhere to death at the Vandeville. *Malibran* is exceptionally severe. It remains: "Pantomime by native American actresses is not likely to be a success. Mr. Augustus Daly has transplanted the delightful *Enfant Prodige* of the Bouffes under with disastrous results. The chief part was played by Ada Rehan, whose rather elephantine gambols must have reminded the audience of Emily Soldene in *Geneviève de Brabant* with her face whitened. Pantomime is an art through which few modern actresses have passed on their way to dramatic celebrity. The expression *ventant de la halle* chiefly implies that an actor or actress has served an apprenticeship to the pot-boilers and hangers of the profession. One of these is the dumb-show element and it cannot be well learned by those who adopt the stage towards middle life. Of course there are plenty of artists like Mrs. Bernard Beere, Mrs. Langtry and John Hare who have made their mark by innate talent and a certain versatility of diction and gesture which they acquire in the preparatory and amateur stages. These are, however, confessedly the exceptions. The down-right hummer must learn to prepare his audience for what his lips are about to declaim. No school could be worse for this than that which actresses like Miss Rehan have adopted. When Eccles lights his pipe in *Caste* he does not do so off-hand. The "business" of this very lighting is a splendid piece of pantomime, and it is in no way desecrates the refined comedy in which it takes place."

Geraldine Ulmer, who married Ivan Carval last March, and who then announced her determination to retire from the stage for a year or so, has changed her mind. She will reappear in public very shortly in a new operetta written for her by her husband.

The Prodigal Son, the pantomime which failed so signally in New York, is the biggest success of any play in London just now. Its success at the Prince of Wales' Theatre has been such that M. Courtes, the actor who plays the leading part, has made arrangements to construct another pantomime of the same kind.

Husband and Wife is the title of F. C. Phillips' author of "As in a Looking-glass" new play.

Françisque Sorey, the French critic, has entered into the bonds of holy matrimony at the age of sixty-four. He was married last week at Nantes, near Paris, to Julie Thérèse Carbonari.

Frédéric Fébvre will retire from the Comédie-Française on June 1. M. Fébvre is one of the oldest members of the company.

Isabelle Urquhart and Sylvia Gerrish are cooling their heels in London.

S. Miller Kent is on his way home to New York.

The Henriette's play has proved a pecuniary success. *Hedda Gabler* is still being played at the London Vandeville with Marion Lava and Elizabeth Robins in the cast, and the business done in charge. Olsen will visit London shortly.

WE SHALL SEE.

Philadelphia North American

THE NEW YORK DRAMATIC MIRROR thinks that by next April there will be nothing left of the farce-comedy craze, and THE MIRROK may be right, although a view of the present theatrical field doesn't seem to suggest such a possibility. There are more successful farce-comedies on the road now than ever before, and the number seems to be steadily on the increase.

ANOTHER REASON.

Waterbury American

George Thatcher says that he has his best business in New York during Lent. But then New York people do not regard minstrelsy as anything but a musical reminiscence. New York's *DAVA'S MUSICAL MIRROK*. Is that the reason? Not at all. People from New England cities who can't go to the theatre at home during Lent consider that the show is off when they get down to New York.

chairs, fine walks and all the accessories of a private park will make the garden one of the most beautiful in the city.

CINCINNATI.

The reception accorded Mr. and Mrs. Kendall at the Grand during the week ending 25 was of a nature calculated to give those talented artists a most favorable impression of Cincinnati's hospitality. The week's programme was varied one. The Iron Master being the only play presented more than once during the week. A double bill was given, consisting of *The Ladies' Battle* and *A Happy Pair*. The support included *Violet Van Brugh*, Florence Bennett, Seymour Hicks, J. E. Dodson and J. H. Barnes. Louis Harrison in *Pearl of Peacock*.

John Vanson at Henck's, under the management of Jacob Litt, and with Miss Henge in the title role, proved a successful card during the week ending 25.

Lena Merville and Marian Elmore, in their specialties, scored the hit of the week. Esther Lyon proved herself an emotional artiste of considerable force. The piece was handsomely staged. The Clemenceau Case, with Sybil Johnston as Isabella.

Manager Havlin closed a prosperous season at *Wallace Villa* in the leading role of *The World Against Her*. She was the closing attraction. The star, who in her gowns was a shining light of the burlesque stage as one of the Wallace Sisters, has taken very kindly to the emotional drama and her support was entirely satisfactory.

As Harris' the Indian actress, *Si-Won-See*, made in her sensational drama *The Indian Maid* Carter, was well received during week ending 25.

The play is one that appeals strongly to the galleries, and in a sequence, the enthusiasm in that section was pronounced.

The star's support was Blue Grass.

Reilly and Weller's new *Classie*, Vandeville co. week ending 25 at Peepie's with excellent results pecuniarily.

The *Naturals* in the musical specialties and *Jaco and Coco* in their acrobatic act scored the hits of the week.

The troupe in its entirety is one of the very best that Cincinnati has seen this season. Fay Foster's English society co. week of 25.

Manager Havlin has canceled the Fitzsimmons Novelty co.'s date of week of 25 and Havlin's Theatre will close its successful season 25.

Robinson's Circus attracted largely during the week of 25. The features of the performance were Emma Lake's riding and the spectacular production of John Retting's entitled King Solomon and Queen of Sheba. John Wilson, the veteran four horse rider, is in charge of the ring.

The Lilliputians are booked for evening of Sunday at the Grand in the Burgoomaster of Pinneburg.

The oratorios of Elijah will be given by the May Festival Association at Music Hall with Charles Santier and Jennie Patrick-Walker as the leading soloists.

A benefit will be given for the Newsboy's Home at the Grand with Medina Este's play, *Tessie*; or, *The Veiled Prophet of Khorassan*, as the attraction.

The U. S. Marine Band, with Miss Marie Decca, as vocal soloist, appeared at the Oleum and tested the capacity of the house. The programme was a most enjoyable one throughout.

ST. LOUIS.

At the Chestnut Street Theatre Francis Wilson's clever co. entered upon the final week of their present engagement 25 in *The Merry Monarch*, which continues to be as merry as ever and drags large audiences. The season at this house closed 25.

There was a crowd of people at the Park Theatre 25, when Barry and Fay appeared in McKenna's Flirtation. The play has been improved in many respects since its last visit here. A new feature, the Butterly Dance, by the Misses Congdon and German, was very well received. The co. is made up of bright people, who afford a great deal of amusement. Business good. Lotta 25.

At the Broad Street Theatre Poor Jonathan had a bright revival 25 and satisfied a good-sized audience. The only new face in the cast was Louise Essing as Molly, which she makes bright and quaint. Business fair. Retrotro 25.

Dan Sulli in *The Millionaire*, appeared at the Walnut Street Theatre 25 to a crowded house. The supporting co. was thoroughly adequate and the scenery very realistic. Business good. Robert Mannell 25.

At the Grand Opera House, Shiloh began its second and closing week 25 with no abatement of interest. The military scenes are effective and interesting and the drama has the benefit of a good cast. Business excellent. Theodore Thomas' concert 25.

The reputation which had preceded O'Dowd's Neighbors filled the Arch Street Theatre 25 to witness its first production in this city. It is a very bright and clean farce-comedy and the co. playing it a capable one. Business good. Mrs. Drew in *The School for Scandal* 25.

At the National Theatre, *The Corsair* was presented 25 to a large audience. Martha Porteous made a dashing Conrad and Lida Wells was charming as Medora. The co. throughout was a good one, and the scenery and costumes were rich and appropriate. Business very good. Kidnapped 25.

That familiar and sensational melodrama, *Hans Across the Sea* which has been seen here several times, was presented at the People's Theatre 25 to an audience that completely filled the house. The performance gave satisfaction and the piece drew well during the week. Ticket-of-Leave Man 25.

Kellar, the magician, began a season at the Carrington Opera House 25, and a good-sized audience witnessed his wonderful performance. The beautiful illusions and unique surprises were watched with interest. Business good. Same bill 25.

At Forough's Theatre, P. F. Baker appeared 25 in *The Emigrant* and played to good business during the week. The Castaway 25.

Lester and Williams London Specialty co. returned to the Lyceum Theatre 25 and appeared in a clever variety bill. They always play to big business at the Lyceum. Whallen and Martell's co. 25.

At the Kensington Theatre the Rose Hill Folly co. opened 25 to a well-filled house and drew large audiences during the week. London Gaiety Girls 25.

That old timer, Uncle Tom's Cabin, was produced at the South Street Theatre 25 and did a fair business. No attraction announced for May 2.

The Night Owl's Beauty Show opened at the Central Theatre 25 and as usual drew crowded houses during the week. Sensational Boomers May 2.

Sarah Bernhardt opened her season at the Grand Opera House in La Tosca. Your critics have said so much about her that a review of her work now would not be interesting or profitable; therefore I will say that her audience was about all that could be desired. Her reception was one of the typical California affairs, characterized by a quiet, continuous, hearty applause. She received some floral pieces. La Tosca will be played again at the matinee and this evening; Jeanne D'Arc, Sunday; Cleopatra, Monday, Tuesday, Wednesday nights and Wednesday matinee. The eight performances will draw about \$2000 each, or \$20,000.

Sarah Bernhardt and President Harrison are detracting somewhat from the attention to other theatres, which will not last long, however, and then The County Fair will resume its races at the Baldwin. The Shenandoah will be presented at the California and Kansas at the Bush.

Oliver Byron is finding considerable favor at the Alcazar, where *The Inside Track* is the current attraction. He has two or three weeks more.

Adams is a beauty and was sung at the Tivoli last night. It was well received. The cast included Frank Pearson, Phil Branson, A. W. F. MacColl, Tom Ricketts, Melville Stewart, George Harris, Alice Golland, Tillie Salinger, Mollie Stockmeyer, Emma Voros, Mamie Grace and Maud McNamee.

Mark Thell and Alf Ellingshouse have started well as managers of the Powell Street Theatre. Master and Man continues to fill the house at every performance, where Lawrence Hanley, Lillian Andrews and the stock co. are doing excellent work. H. E. Hoff and Thomas Meyers are the treasurers, J. Sulzma, musical conductor; James E. Carden, stage manager; J. R. Wilkins, scenic artist; M. Schwartz, chief door keeper; L. Lowey, chief usher. Formosa is underlined and will likely be the next attraction.

Max Fehrman is playing a small part at one of the local theatres while perfecting his plans for Uncle Isaac, which he and his partner bring to the Coast next Spring.

The Orpheum Opera House and the Casino both closed yesterday, leaving ventures. Manager J. J. Metzger, of the Orpheum, loses about \$1000. He has paid salaries and all claims in full. Gustav Walter being the lessee, he will again come into the proprietorship with Frank Barrill as his manager, and reopen the house shortly with a comic opera co. Of the Casino nothing is known, as to the cause of failure, or when and by whom it will be reopened.

Sarah Bernhardt was escorted through Chinatown last night after the performance.

Among those at La Tosca last night I noticed Manager J. J. Metzger, Alfred Barrill and George W. Lewis.

Robert Mackay and Phillip Hastings have completed a musical comic opera entitled *Mr. Watter's Widow*, which they expect to produce in May.

Professor Herrmann follows Kujawski at the Bush. Men and Women will succeed The County Fair at the Baldwin and Shenandoah will follow Roland Reed at the California.

Charles Bertram, manager of the Salt Lake Theatre, is in the city.

Pretty Minnie Stromeyer's Maid in Aroma was a fetching little performance.

Lawrence Hayley's six foot high floral piece presented at the Powell Street Theatre, it seems, came from the High Roller Club, a new organization here

which for the present resembles that of the Five A's in New York.

Charles Froehlich accompanies Men and Women, and has secured desirable apartments at the new California Hotel.

Mark Knob went East yesterday.

Eleanor Barry will appear in Formosa as the leading lady at the Powell Street Theatre.

CHICAGO.

W. H. Crane in *The Senator* was welcomed by a large and enthusiastic audience at the Opera House. The play and players were all received cordially. Aside from Mr. Crane's admirable performance in the title role, the hits were made by T. D. Prayor, Mattie Russell and Katherine Florence. The same for two weeks.

A. M. Litt's Lotta appeared in *Queen of Hearts* and Moisse to large audiences. The Sea King and Arctic Arias in Opera co. week of 25.

Men and Women continues to attract crowds to the play in a way that shows that more such co. could be created. The *Count of Frederic*, De Belleville, cream Johnson, Frank Merchant and Sydney Armstrong is deserved of high praise. Fanny Davenport in *Clara* was a success.

The Middleman with F. N. Willard and his fine co. have attracted large audiences to Hooley's Theatre. It was intended to run on Sunday, but the success of The Middleman caused the management to keep it open. The week of 25 was the best of the season. Marie Birrington was admirable in the part of Mary Blenkenny, and Besse Harton was also commendable as Nancy. Mr. and Mrs. Kendall week of 25.

One of the best attractions in town was the headed by Eddie Fisher and Frank Weston in *Mac Manning*. The Haymarket has been well filled every night. Miss Fisher surprised everybody by a neat and airy bit of comedy, and Frank Weston made a hit by a character sketch new to the stage. J. W. Robinson of this city is the author. Richard Collier's *Madam* week of 25.

Hooley's Trip to Chinatown is drawing well at the Grand Opera House. It remains another week.

The Clemencean Case with Sybil Johnston as Isa had a very prosperous week at the Windsor. Fabio Roman week of 25.

Money Mad found favor at Jacobs' Academy, the sensation features winning applause. One of the bravest week of 25.

James B. MacKie, a clever young comedian, in *Curious Cellar* drew good-sized audiences to the Standard. The Limited Mail week of 25.

Our Irish Visitors drew laughing crowds to the Auditorium. Kate Purcell week of 25.

<p

Lyceum seats to good houses. On 28 Edward Weitzel and Fred S. Isham's new comedy "My Friend Tom" will be produced for the first time on any stage. Messrs. Weitzel and Isham have given the play much time and attention, and so far as can be judged their efforts will meet with success.

The girls of treasurer of the Detroit William B. Lawrence will take his annual benefit 24 with Bill Nye and A. P. Barbans as the attractions. Judging from the sale of tickets it will be a success which the gentleman's and attentive treatment of the public has made it.

The Nelson Family at their clever specialty on the large stage of Whittier's week ending 24, with the usual matinee and night of sight opened for a week's engagement 24 to a good house. The piece is a musical farce devoid of any plot, and depending solely upon its clever people, and their singing and dancing specialties.

BOSTON.

An audience that included nearly all the prominent literary men and women of the city attended the first production of James A. Herne's new play "Margaret Fleming" at Chipping Hall. The transformation of the hall into a little theatre was complete and the piece was mounted in a careful manner. Margaret Fleming Mrs. Katherine C. Herne made an emphatic success and Mr. Herne also made a hit as the Father. Little Mabel Earle and Miss Cecilia Pomeroy appeared in the characters played by them in the original production of the play at Lyceum last summer.

"Hands Across the Sea" was received at the Museum for the remainder of the season. The cast is as follows: Jack Hulley, F. L. Davenport, Tom Bassett, George W. Wilson, Dick Melford, George C. Mordue, John de Luccia, Charles Heron, Count Paul de Remer, James B. Brady, Joseph Stillwell, Charles S. Abbot, Lillian Melford, Emma V. Sheridan, Lucy Nettlefold, Miriam O'Leary, Madame Valeria, Alice Livingston.

E. S. Willard made an emphatic hit at the Tremont, 24, in John Needham's Double, which then had its first production in this city. The piece will be given 25 and 26, after which The Middleman will be presented for the rest of the week. The second week of the engagement will be divided between The Middleman and Judith.

M. Kenna's Flirtation with William Barry at the head of a strong co., drew a large audience at the Hollis Street. The return engagement of Agnes Hartington at this house, 27-28, was even more successful than the long engagement in the Fall, and the house was densely crowded at each performance.

Kate Claston and Mrs. McKee Rankin in "Cruel London" form a powerful attraction at the Grand Opera House, and the theatre was filled by those who remembered their joint appearance in The Two Orphans. The engagement will be followed by A Cold Day, after which Alexander Salvini will conclude the season with a long engagement in romantic drama.

The Merry Monarch could fill the Globe for a period indefinitely long, if the audience can be taken as a criterion. Francis Wilson and Marie Jansen are great local favorites, and their presence would make a success of a play vastly inferior to this.

"Standing room only" is the announcement at the Park, where Frederic Basie continues his success in A Night's Frolic. The talented minstrel and her carefully selected co. have caught the fancy of the town, and the piece could be run easily to the end of the season, but it will be withdrawn after two weeks to make way for Lotta, who will make her first appearance here in two seasons.

The Souban continues to attract large audiences at the Boston, but it will not be continued much longer. The Wolves of New York 5.

May Howard's Burlesque co. is playing a return engagement at the Howard Atheneum and will be followed by a return engagement of the Night of Owls.

Green Bushes is being presented at the Grand Museum by Lethrop's Prove stock co. Katherine Rober took a benefit at that house 24, when Fauchon and the potion scene from Romeo and Juliet were played.

Mas Freeman was in town last week to consult with John Stetson of the Globe, in regard to the revival of Larks at that house at the conclusion of his engagement of Francis Wilson.

E. S. Willard's engagement at the Tremont has been extended one week, and the actor has delayed his return to Europe on that account. During that extra week he is to present several characters for the first time in this country.

A series of Summer popular concerts is to be given in Music Hall beginning on June 1. The director has not yet been selected, but the choice will be announced soon. As in previous years, the orchestra will be largely made up of those musicans who play in the symphony concerts during the winter.

R. W. Fielding's wife are to sail for Europe July 1 on the *Teutonic*, and Mr. and Mrs. Eugene Tompkins will also send the Summer abroad.

H. H. Stinson has brought suit for \$5,000 damages against F. H. Taylor, his discharged property man, who caused his arrest 24.

The benefit of William Seymour at the Tremont, afternoon of 26, was a success in every way. The work of Mr. Seymour and Nat Childs in the minstrel part of the programme was superior to most of that done by professional minstrels and was a pleasant surprise to their friends. Sol Smith Kinsell, Mary Shaw and George Riddle were among the other volunteers for this occasion.

It seems probable that Helen Barry will go to London soon after the conclusion of her engagement at the Park to play the leading character in the production of A Night's Frolic at the Strand Theatre, with Willie E. Louis as the Commodore.

After a week of one-night stands, Sol Smith Kinsell will close his season at Poughkeepsie, N. Y., 2. His next tour will open in Minneapolis in August and will extend to the Pacific coast. A new comedy by Edward E. Kidder will be played the greater part of the time, but A Poor Relation will be done occasionally. The co. will be much stronger next season, the only members retained being Mr. and Mrs. Hudson, R. F. Sullivan and the two children.

The London "Gaiety" Girls' Burlesque co. will make one appearance at the Howard Atheneum on the evening of June 1, the occasion being for the benefit of J. P. Johnson, stage manager of the house.

It is stated that Marie Burell will be a member of the Museum stock co. next season.

Robert Downing closed his successful season with his Boston engagement, and left at once with his wife, Eugenie Blair, for their home near Washington, D. C., where they plan to spend the Summer. Mr. Downing will play in week stands nearly all of next season, and will have a co. larger and stronger than the present and will play in an increased repertoire.

The Fall of Babylon will not be presented at the Point of Pines during the coming summer as had been promised. This place of amusement has been open for ten years without proving a paying investment, and the land will now be cut up and sold in building lots.

A concert was given at the Boston, 24, for the benefit of F. W. Buckley, ticket agent, and Charles Harris, of the advertising staff of the theatre. Leading members of the Souban, The Nabobs, Little Pucks and A Brass Monkey co. volunteered for the occasion.

Worsthorne Harris, who has been a member of Daly's co. until lately, will join the co. supporting McKee Rankin next season.

A Four Legged Fortune soft peddled at the Globe 27-28, in account of the failure of Harry Courtauld to fulfil his engagement. Blanche King assumed, at short notice, the character which was to have been played by Stella Bourne, and made a distinct hit.

The first production by the New England S. Co. of Drama's Instruction of Nemo, which was postponed on account of the illness of George F. Farren, will take place at Union Hall. H. M. Pitt will play Captain Nemo in the production, which is given under the personal supervision of the author. The summer term of the School will open June 22 and continue for twelve weeks.

The engagement of Robert Downing at the Grand Opera House during the week ending 24 was one continuous ovation for the star. He was called before the curtain at the close of every act of each of his pieces, and every evening he was compelled to respond to the demands for a speech, which he did in a graceful manner.

Mary Shaw is a great favorite in Boston, where she was at one time an important member of the Museum stock co. She is receiving many social attentions while here with the Helen Barry co., and was one of the party who attended a special per-

formance at the Italian Marionette Theatre on North Street 2.

Sol Smith Russell has the refusal of the open time in the Spring at Daly's Theatre, which has been played for several seasons by Rosina Vokes. He will probably improve the opportunity and play his annual engagement in New York at that time in the future.

John B. Whoriskey, of the Boston *Times*, is engaged upon the score of a comic opera, which is now nearly completed. Mr. Whoriskey has had several songs published in which great musical ability is shown, and those who have heard selections from his later works speak in high praise of its merits.

William Seymour shaved his moustache to appear as a minister at his benefit, and his appearance was so changed thereby that few recognized him. The following evening while standing in front of the Tremont a man came up to him stealthily and asked if he wished to buy a ticket. Mr. Seymour said if he had a license and the fellow responded in the negative, and with that he showed a lithograph ticket which he said was obtained from his brother. Boston rules are strict in regard to sales without a license and Mr. Seymour nodded to the policeman of the house who was standing nearby. The fellow was thunderstruck when he found that he had been talking with one of the staff of the theatre and he begged hard to be released, which was done as soon as he had received a good score.

CLEVELAND.

Russell's City Directory did a good business at the Opera House April 27-28. The co. includes Dan Daly, Charles Seaman, Bert Hawley and J. C. Miron. Amelia Collier, the skirt dancer, made a great hit. Miron's singing was very good. All in all, the show was a great success. The Pupil in Magic 29.

W. H. Powers' co. in the Ivy Leaf did a big business at the Star week ending 2. The play has been seen here many times before, but still continues to attract large houses. The cast is very good, and the Ivy Leaf quartette did some fine singing. De Smette's Alone in London 29.

Weber and Field's Vandeville co. did a good business at the Star week ending 2. Drawee did some singing. The Rice Brothers made a hit in original acts on the horizontal bar. Richmond and Gleason are a very strong team. The performance ended with a farce. Minnie Burrows and Elliott's Vagabonds 29.

De Smette's Alone in London lay off here last week, prior to their engagement at Jacob's this week.

Park Pavilion, with some strong attractions, will open 3. It has been refitted throughout.

Frank Brady, of Brady and Garwood, was in town last week.

Charles W. Purcellhouse, for the past three seasons the dramatic critic of the Tribune, is considering several flattering offers as advance for next season. Should he desire to enter the profession he will surely make his mark.

Fred. Strauss, last season treasurer of Brady and Garwood's Toronto house, is engaged to act in the same capacity for Robert Manchester's new co., which takes the road next season.

A. L. Wilson, contracting agent of Bailey's New London show, is in the city.

According to the last reports, Joseph Haworth will be starred under the management of J. F. Mack instead of A. F. Hartz.

KANSAS CITY.

The Ninth Street Theatre was the only house open week ending 2. The Fakir played its third engagement here and was attended by large audiences throughout the week. The entire performance and the individual members of the co. have improved in the meantime and the piece was better presented than ever before. Lizzie Berrios Daly as Charity was repeatedly recalled for her clever work. Art Hayes, in impersonations of prominent actors, did some excellent work, and W. F. Mack as Barker was more effective in his songs than in the funny lines of his part. Max Arnold, Ross France, Lillian McCormick and a host of pretty girls contributed to a most satisfactory performance.

Lizzie Berrios Daly left the co. May 2, her health has been very poor. She will star in Upside-Down next season under the management of Rich and Harris. Katie Putnam 29.

The Coates' Skills and Warder Grand Opera Houses were all dark week ending 2.

Honest Hearts and Willing Hands comes to the theatre week of 4-5.

The Marche Heart will be presented 3 by amateurs for the benefit of the city's poor.

The Wonderland had fair attendance week ending 2. Mons. Nicolo, French clown, Tan-Lu Japanese juggler, and Little All Right, together with a short 2-act co. tuted the entertainment.

All the parks are opening for the season, but no one seems anxious to risk any money trying to run a Summer opera.

Emma Jach Opera co. will appear at the Coates' Opera House 3, 9 in Tannhäuser, Carmen and Lohengrin.

The S. co., mind readers, come to the Warder Grand Opera House 4.

PITTSBURG.

The attendance at the theatres has dropped off to a considerable extent, from causes which are not altogether apparent.

Lewis Morrison, who has not been here for some time, presented Faust with elegant settings and beautiful electrical effects at the Grand Opera House week ending 2, to only fair business. The star's excellent Mephisto is ably seconded by Florence Robert.

The Bargiolar did a medium business at the Duquesne week ending 2. A. M. Palmer's co. in repertory 2-3.

D. K. Higgins' K-draped co. had good houses at the Bijou. The climax of this play is capped when the patrol wagon appears. A Pair of Jacks 2-3.

Myron and Etana being well in Blue Grass did a good business at Harris' Family Theatre week ending 2.

Frank Jones as Si Phankard from Pughtown and Country Cousin pleased large audiences at the Academy of Music week ending 2. The Creole Burlesque co. 2.

The sale of seats for the May Musical Festival is progressing very favorably.

John Klein, of the Grand box-office, is to have charge of the excursion of the steamer *Mayflower* during the Summer.

Col. Sam Dawson will Summer in New York, and has signed his contract with the Bijou for next season.

Our new theatre is looming up in good style, and there is no doubt it will be ready to commence next season.

The Grand Opera House employees benefited 27 to a large house.

The Duquesne Theatre will remain open all Summer. Light opera and cool air will be dispensed to its patrons.

Cliff Wilson, who is on the door at the Bijou, is now to be seen on the gate at the Ball Park.

Manager E. D. Wilt, of the Grand, has brought suit against W. H. Crane for alleged violation of contract.

DENVER.

Sarah Bernhardt's second and last performance April 21, was the same brilliant success as the first. The star is said to have remarked that she hadn't seen such fashionable audiences since she left New York. The Broadway management is reported to have received over \$1,000 as its share of the receipts.

Veronica Jarbeck opened 22, and had only fair houses after the first night. Very little fault could be found with the co. They made the most of their opportunities. Aunt Bridget's Baby 23. The Fakir next.

Willard Spenser has strengthened his Tycoon co., tenor, to his list of competent people. The Taboo held very good audiences to hear the ever popular work week ending 24, notwithstanding the fact that it was here eight weeks ago. Milton Nobles thus week.

The Fifteenth Street is dark.

A syndicate has purchased Elitch's Gardens for \$2,000. Charles Schilling is to act as manager. Two performances a day will be given in the theatre.

The Hinebrand, Jr., co., after being high and dry on Denver sands, finally got away 23. A happier lot of people you never saw.

The Omaha co. says "Denver was missed because

the Commercial Congress was held in Kansas City. Denver has had revenge, however. Sarah Bernhardt stopped there and gave Kansas City the go-by."

Mildred Hall, who is coming here with the Lillian Lewis co., is a Denver girl. Her parents are wealthy.

This is a salutation I heard in the Broadway lobby: "How do you do, Manager Beavitt?" "How do you do, Manager Bush?" That is the way matters stand. To-morrow it will be known which one of the gentlemen is to be manager of the theatre. It is thought that Mr. Beavitt will be the man according to the court's decision. Mr. Beavitt tells me that the who's-who matter is a real estate deal between the owners of the property and some Englishmen, the purchase of the building by the latter. Mr. Beavitt's lease is the stumbling block. Hence the desire to out him.

BALTIMORE.

A. M. Palmer's co. have been giving a repertoire of dramatic treats at Ford's Opera House week ending 2. The attendance has been good, and the audiences unusually appreciative. The week's programme was made up of the Madison Square successes, and included Captain Swift, Saints and Sinners, Sunshine and Shadow. A Pair of Spectacles and Man of the World, each one of which was presented with every attention to detail and with a cast that we seldom see here. Pearl of Pekin next.

Richard Mansfield's return engagement at the Lyceum 2-3 repeated the year before and pecuniary success of his predecessor. The week was divided between Beau Brummel, Prince Karl, Parisian Romance and Dr. Jekyll and Mr. Hyde.

Ship Ahoy proved to be a bright little nautical opera, and drew good attendance at the Academy of Music week ending 2.

The second week of Summer opera at the Howard Auditorium closed 2 with a very satisfactory result.

Ship Ahoy was the bill and was given in good shape. Princess Trebizonde next.

At Holliday Street Theatre The Private Secretary was the attraction last week, and although the house was well filled all the week, the performance was only fair. Charles T. Ellis in Casper next.

The Henry Burlesque co. closed a week of good business 2. Next week local attractions.

The second week of Summer opera at the Howard Auditorium closed 2 with a very satisfactory result.

Ship Ahoy was the bill and was given in good shape. Princess Trebizonde next.

At Front Street Theatre E. P. Sullivan appeared at a Celebrate Case an Arria la Pagne week of 2-3, and gave evident satisfaction to the good audience that greeted him nightly. Michael Stratton next.

Annie Myers and Harry Myers, of the McCandliss Opera co., have been resting at their home in this city. They have been resting in New York as Harriet Worcester and John Bond, of the Louis James co., are also in the city.

The amateurs will hold high carnival this week, among them Pirates of Penzance, Fool's Revenge and the Keenworts in Potowmata.

LOUISVILLE.

Richard Goldin in Old Jeff Prouty is proving a popular attraction at Macauley's. The eccentric "Down Easter" is artistically represented by the young star. The story of the play is an interesting one and the co. good, especially Dora Wiley. See King is underlined.

The season is now closed at the Masonic. The Melville Sisters opened an engagement

GEORGIA.

AMERICUS. — **GLOVER'S OPERA HOUSE:** Gorman's Minstrels April 21 to a moderately large and delighted audience.

COLUMBUS. — **SPRINGFIELD OPERA HOUSE:** Gorman's Minstrels April 21 to fair business.

ILLINOIS.

ROCKFORD. — **OPERA HOUSE:** The Shadeland-Prescott co. presented Cleopatra to an appreciative audience April 21. — **ITEM:** Scott Marlin is daily renewing his co. in his new play, *The Patrol*.

DANVILLE. — **GRAND OPERA HOUSE:** Hamlin's Superba April 22, 23, 24, 25, S. R. O. The piece was well presented, and the audience pleased. — **ITEM:** At a meeting of the Board of Directors, A. W. Heintz was unanimously elected manager for the ensuing year. His management has been ent'ly satisfactory to the patrons of the house, and has been a pecuniary success as well.

DECATUR. — **GRAND OPERA HOUSE:** John Griffith, supported by the Springfield Dramatic Club, in Virginia April 22, for a local benefit, to a fair house. Mr. Griffith has been playing leading parts with Keene's U. S. Marine Band, who was welcomed by a large and enthusiastic audience. Miss Keene was entertained by friends while here.

FREPROUT. — **GERMANIA HALL:** James B. Mackie in *Grimes' Cellar Door* to a good house April 22.

SPRINGFIELD. — **CHATTERTON'S OPERA HOUSE:** John Griffith, late with the Thomas W. Keene co., assisted by local talent, gave a splendid performance of *Virginians* April 22. Mr. Griffith surprised even his best friends by his fine acting. The U. S. Marine Band drew one of the largest and most enthusiastic audiences of the season. After the curtain at the opera house, the band was driven to the Lincoln Home, where they played several selections. — **ITEM:** A barrel of money and one of the bravest failed to reach Springfield.

LA SALLE. — **ZIMMERMAN'S OPERA HOUSE:** Matthews' Vandevilles April 22. The audience went home after the first act.

OTTAWA. — **SHERWOOD'S OPERA HOUSE:** James B. Mackie in *Grimes' Cellar Door* April 22 to a good-sized audience.

PEORIA. — **THE GRAND:** Crystal Slipper to the largest house of the season; every seat sold in advance April 22, 23. Arthur Dunn undertook *Eddy Fay* as part of *Yosemite*. Daboll was not with the co. here. Holden Comedy co. 22. — **ITEM:** The Buff Opera co. wanted a guarantee of \$200 for one week's engagement in May, but Mr. Wilcox says the season is too late to risk it, so they were not booked.

GALESBURG. — **NEW AUDITORIUM:** Crystal Slipper April 22 to S. R. O.

STERLING. — **ACADEMY OF MUSIC:** Boston Ideals April 22 to a good house.

BLOOMINGTON. — **NEW GRAND:** Englewood Cyclone Club Minstrels, an amateur co. of Chicago, to a very light house April 22, poor performance.

DURLEY THEATRE: Hunt Comedy co. opened a week's engagement 22 to poor business at 22, and presents.

QUINCY. — **OPERA HOUSE:** The Marine Band gave an excellent concert April 22 to a large audience.

INDIANA.

INDIANAPOLIS. — **EXCELSIOR'S OPERA HOUSE:** Blue jeans made its initial appearance here to a large audience April 22. Perhaps the fact that this is a Hoosier play by a Hoosier author and produced at the Hoosier capital made it an immediate success. Certainly it is that the greeting to Mr. Arthur at the conclusion of Act Two was most enthusiastic, nor was the audience satisfied until the author had given them a little speech appropriate to the occasion. — **GRAND OPERA HOUSE:** Dark. — **PARK THEATRE:** A bunch of keys 22. This piece of antiquity proved a drawing card. — **ITEM:** The U. S. Marine Band gave two concerts at Tomlinson Hall to large audiences for the benefit of the U. S. A. R., and the director, Mr. Souza, received quite an ovation. The last song entitled "Only a Baby," written by the late Louis Vogt, leader of the Park orchestra, has been published by his relatives.

JACKSON. — **DONEY OPERA HOUSE:** Nine, Janischek in *Maibeth* to S. R. O. April 22. The climactic event of this season. Manager Coketain's benefit, with *A Pair of Jades* as the attraction 22, will be a big affair and Manager Coketain is deserving of the testimonial.

PORT WAYNE. — **MASONIC TEMPLE:** Charles A. Leder in *Hilarity* had a top-heavy house April. The County Fair drew two good houses 22, but appreciation and more.

SAKICKON. — **SAKICKON'S OPERA HOUSE:** The Paymaster April 22, to a small but appreciative audience.

COLUMBUS CITY. — **TOOTIE'S OPERA HOUSE:** H. Henry's Minstrels April 22, fair house.

COLUMBUS. — **GRIMES' THEATRE:** A pair of locks drew a large audience April 22. R. G. Knobles and Miss Johnson made decided hits.

LAFAYETTE. — **GRAND OPERA HOUSE:** Hamlin's Superba April 22, 23, to excellent houses. Eddie Taylor 22 in *An Irish Arab* to good business.

IOWA.

COUNCIL BLUFFS. — **NEW BROADWAY THEATRE:** George W. Monks' Aunt Bridget's Baby April 22 to a fair house. A dinner at the Grand Hotel was held the same night, which largely affected the attendance. Effie Elsler a slim business in the Governess. A very pretty drama and competent co., deserving of good patronage. — **ITEM:** An informal reception was tendered the Aunt Bridget on evening of 22 at the Grand by a few Council Bluff friends. An elaborate supper was served and the affair was very pleasant.

CEDAR RAPIDS. — **GREENE'S OPERA HOUSE:** Spooer's Comedy co. a week's engagement April 22, giving very satisfactory performances and playing to good business. Louis Manager P. A. Simmons has leased the oleum Opera House at Marshalltown and will take possession Sept. 1 next. Mr. Simmons is an enterprising, wide-awake manager, and will make the oleum better than it has ever been before. By running the two houses he will be enabled to make more advantageous bookings, and the public and the profession will be benefited. W. L. Passon for some time treasurer of Greene's Opera House here, will have the management of the oleum, and he will be experienced and able men. Manager F. A. Simmons is rustinating at St. Lake City. Mr. and Mrs. W. H. Pease arejourning in this city, and will probably remain here until the opening of next season.

ROCKWELL. — **GRAND OPERA HOUSE:** Friends of the Misses Edna May and Cecil Spooner, of the Spooer Comedy co., gave an informal party Wednesday evening in their home. It was a pleasant affair.

DES MOINES. — **GRAND OPERA HOUSE:** The Crystal Slipper packed the house April 22, and matinee April 22, filling the house to capacity. — **ITEM:** Frank Arnold and wife, formerly with Legal Wrong co., are still here.

— Ed. Millard, treasurer of Foster's, is ill with the grippe, but don't care. "Mose" to him. E. H. Mayo returned to the city 22, and is working hard on his new play, *A Turkish Bath*, in which he will star.

Marie Heath, R. L. Scott, T. D. Miles, Emma Berg, T. W. Eckert, Maybelle Eckert, Marie Lupulin, and Harry Langdon have been engaged to support Miss Heath.

BOONE. — **PHIPPS OPERA HOUSE:** Milton and Della Nobles April 22 to a big house. Spooer Comedy co. in *Pearl of Savoy* opened for a week to a pack of 1 houses.

KOKERUK. — **OPERA HOUSE:** The Spooer Dramatic co. week of April 22 to light business at reduced prices. The performances were not satisfactory. Charles A. Gardner in *Fatherland* 22 to good business.

DUBUQUE. — **GRAND OPERA HOUSE:** Sharpley's Lyceum Theatre co. April 22 to light business.

OTTUMWA. — **GRAND OPERA HOUSE:** Holden Comedy co. April 22, to good business.

MARSHALLTOWN. — **OPERA THEATRE:** The Crystal Slipper pleased a full house April 22. The Fairy to good business 22.

OSKALOOSA. — **MAISON OPERA HOUSE:** The

Boston Blue Banjo, Mandolin and Guitar Club pleased a fair-sized audience April 22.

KANSAS.

LEAVENWORTH. — **CRAWFORD'S OPERA HOUSE:** Sheridan and Flynn April 22, to an excellent variety show as far as the male members seen, but the female performers numbered only two, and they were unable to sing or act and did not even make any attempt to dance. Elsie, the new American opera, by Messrs. Goldham and Salter, was given again 22, upon a request from all our prominent citizens, headed by the Governor. Musically it is highly meritorious and one of the most continuously melodious and catchy operas I have ever heard. The libretto is a good one, clever throughout, and frequently witty. Katie Emmett in *Wants of New York* 22. — **ITEM:** **GRAND OPERA HOUSE:** The Fairy, which made such a hit here earlier in the season, returned 22. — **ITEM:** Willie Sells' Circus, a Peep show, opened here 22.

PARSONS. — **EDWARD'S OPERA HOUSE:** J. Z. Little's W. 2d April 22 to poor business.

KENTUCKY.

HOWLING GREEN. — **POTTER'S OPERA HOUSE:** John Griffith, late with the Thomas W. Keene co., assisted by local talent, gave a splendid performance of *Virginians* April 22 to excellent business at popular prices.

PARK. — **GRAND OPERA HOUSE:** Once a farmer's daughter April 22 to a fair house. Robert McWade in *Rip Van Winkle* 22, advance sale large. Baldwin co. 22. — **ITEM:** Attractions had better give Cynthia the go-by, as it is a dead town. Several managers have gained some experience there this season.

GEORGETOWN. — **BARLOW'S OPERA HOUSE:** Only a Farmer's Daughter to poor business 22, good-sized audience.

LEXINGTON. — **ZIMMERMAN'S OPERA HOUSE:** Matthews' Vandevilles April 22. The audience went home after the first act.

OTTAWA. — **SHERWOOD'S OPERA HOUSE:** James B. Mackie in *Grimes' Cellar Door* April 22 to a good-sized audience.

PEORIA. — **THE GRAND:** Crystal Slipper to the largest house of the season; every seat sold in advance April 22, 23. Arthur Dunn undertook *Eddy Fay* as part of *Yosemite*. Daboll was not with the co. here. Holden Comedy co. 22. — **ITEM:** The Buff Opera co. wanted a guarantee of \$200 for one week's engagement in May, but Mr. Wilcox says the season is too late to risk it, so they were not booked.

GALESBURG. — **NEW AUDITORIUM:** Crystal Slipper April 22 to S. R. O.

STERLING. — **ACADEMY OF MUSIC:** Boston Ideals April 22 to a good house.

BLOOMINGTON. — **NEW GRAND:** Englewood Cyclone Club Minstrels, an amateur co. of Chicago, to a very light house April 22, poor performance.

DURLEY THEATRE: Hunt Comedy co. opened a week's engagement 22 to poor business at 22, and presents.

QUINCY. — **OPERA HOUSE:** The Marine Band gave an excellent concert April 22 to a large audience.

MAINE.

PORTLAND. — **LYCEUM'S THEATRE:** Possessing a somewhat attractive personality and being in many respects clever and conscientious, Zeffie Hillbury ingratiated herself into the favor of our theatregoers and her co. did a remarkably good business here week of 22. The co. was in the main very good and they showed to better advantage than stock cos. generally, owing to the attractive repertoire, Romeo and Juliet, Silver King, Lights of London, As a Looking Glass, Peg Wellington, and Tw. Orphans were all nicely produced and the stage settings and costuming were surprisingly unique and appropriate. Miss Hillbury was at her best in *Jester*. Arthur Lewis is clever and artistic. Jim Hunt added to his already well-known success by some artistic character impersonations. His Jarts in *Lights of London* was highly commendable. The white and talented child Charlotte also deserve much praise. The rest of the cast was good in spots, but memorable in some respects. Business large. — **ITEM:** Hamlin's Band gave four concerts 22 to audience notwithstanding the seating capacity of about 1,000 of accomodating size or more people. Artistically and pecuniarily this venture of Manager Stockbridge was one of the events of the season.

ITEM: The following cos. are booked at Lyceum's Theatre: Ezra Kendall in *A Pair of Kids* 22, Frank Daniels in Little Pucks 22, Rhea in *Josephine, Empress of the French* 22, Treasurer Tukebury, of the Thea, co. attended the raising benefit given to Jack Edwards in Boston 22, and your correspondent was extremely sorry to have to decline the urgent invitation sent him. Marie Dressler, of the Bennett and Moulton opera co., is easily the star of that aggregation. Isaac N. Pratt, the genial music agent of Ezra Kendall's co., has been putting in some telling work for *A Pair of Kids* and Ezra Kendall and the rest of the co. stand up to audience 22. — **ITEM:** The following cos. are booked at Lyceum's Theatre April 22, under the auspices of the Caledonian Club, to a good house: — **ITEM:** **LIBERTY THEATRE:** Lothrop's Boston stock co. 22 and week to medium business.

CHELSEA. — **ACADEMY OF MUSIC:** The Fat Men's Club pleased a fair house April 22. Frank Daniels in Little Pucks 22, Rhea in *Josephine, Empress of the French* 22, Treasurer Tukebury, of the Thea, co. attended the raising benefit given to Jack Edwards in Boston 22, and your correspondent was extremely sorry to have to decline the urgent invitation sent him. Marie Dressler, of the Bennett and Moulton opera co., is easily the star of that aggregation. Isaac N. Pratt, the genial music agent of Ezra Kendall's co., has been putting in some telling work for *A Pair of Kids* and Ezra Kendall and the rest of the co. stand up to audience 22. — **ITEM:** The following cos. are booked at Lyceum's Theatre April 22, under the auspices of the Caledonian Club, to a good house: — **ITEM:** **LIBERTY THEATRE:** Lothrop's Boston stock co. 22 and week to medium business.

SPRINGFIELD. — **GRIMORE'S OPERA HOUSE:** E. H. Southern as The Master of Woodbarrow April 22 pleased a large and fashionable audience. The Old Homestead 22 to S. R. O.

NEW BEDFORD. — **OPERA HOUSE:** Lambeth's Scotch Choir April 22, under the auspices of the Caledonian Club, to a good house. — **ITEM:** **LIBERTY THEATRE:** Lothrop's Boston stock co. 22 and week to medium business.

CHELSEA. — **ACADEMY OF MUSIC:** The Fat Men's Club pleased a fair house April 22. Frank Daniels in Little Pucks 22, Rhea in *Josephine, Empress of the French* 22, Treasurer Tukebury, of the Thea, co. attended the raising benefit given to Jack Edwards in Boston 22, and your correspondent was extremely sorry to have to decline the urgent invitation sent him. Marie Dressler, of the Bennett and Moulton opera co., is easily the star of that aggregation. Isaac N. Pratt, the genial music agent of Ezra Kendall's co., has been putting in some telling work for *A Pair of Kids* and Ezra Kendall and the rest of the co. stand up to audience 22. — **ITEM:** The following cos. are booked at Lyceum's Theatre April 22, under the auspices of the Caledonian Club, to a good house: — **ITEM:** **LIBERTY THEATRE:** Lothrop's Boston stock co. 22 and week to medium business.

CHICAGO. — **CITY OPERA HOUSE:** E. D. Smith's Comedy co. in *A Barrel of Money* April 22 to a fair-sized audience at advanced prices. The Punch Robertson co. in repertoire to poor business 22.

SEADALE. — **WOOD'S OPERA HOUSE:** Sheridan and Flynn's Vandevilles to a small audience April 22.

CAPE GIRARDEAU. — **MASONIC OPERA HOUSE:** The Jessie Foster Opera co. sang to a large and appreciative audience April 22.

ANN ARBOR. — **PARK OPERA HOUSE:** George C. Smith in *A Royal Pass* April 22 to average business. Gracie Emmett in *A Barrel of Money* 22 to good business. Business at the Opera House has been larger this season than any in the history of the house.

SPRINGFIELD. — **PERIN-GRANGER-OPERA HOUSE:** Katie Putnam April 22 in *Love Finds a Way*. — **ITEM:** Little's World co. closed the season here to a good house.

MISSOURI. — **THEATRE:** McCarthy and used in the fire scene in *One of the Bravest* were lost in a fire night of 22, which destroyed the stable they were quartered in. They were valued at \$1,000 and were noble animals. Manager L. X. Scott, of the Metropolitan, is in New York booking attractions for his house.

RED WING. — **OPERA HOUSE:** Broncho John and May Sullivan in *The Miner's Daughter* April 22. Paul L. Rose in *Tom's Vacation* April 22, his old friend and made new ones. Big Business, *Beers' Lost in London* 22. — **ITEM:** George Wilkinson, proprietor of the Red Wing Opera House, has returned from a winter's tour in Florida. He promises some good attractions.

MINNEAPOLIS. — **GRANDE OPERA HOUSE:** Metcalf Family a large party from here attended The Nabobs at North Adams 22. The co. would draw a large house at Adams if dates could be arranged. The play and co. have been much improved since here last. Henshaw and Ten Broeck are well adapted to the parts and have a fine supporting co. The co. thus far report a good season's business. They close at Minneapolis.

LAWRENCE. — **LYNN THEATRE:** Little Flock April 22 to good business. Fat Men's Club 22 to light business. Fantasma 22 to fair business. Miss Hart. The Redmond Barry co. in *A Cure for the Blues* was the attraction at the Lynn Brass Band 22 and drew a good house. M. E. Simpson, manager of the Elmwood Opera House, South Birmingham, who was specially engaged, is making a decided hit in the character of Uncle Timothy. The co. will fill a three weeks' engagement in Lynn 22, commencing 22. — **ITEM:** The house was crowded at every performance. Item: Thomas Cash, the popular advertising agent, arose from a sick bed and astonished the people with some more advertising for Fantasma.

LAWRENCE. — **LYNN THEATRE:** Little Flock April 22 to good business. Fat Men's Club 22 to light business. Fantasma 22 to fair business. Miss Hart. The Redmond Barry co. in *A Cure for the Blues* was the attraction at the Lynn Brass Band 22 and drew a good house. M. E. Simpson, manager of the Elmwood Opera House, South Birmingham, who was specially engaged, is making

The opera was well staged and the scenes more than equal to the demands made upon it.—*New York Hall*. An enormous audience turned to Baltimore's concert.

NEW JERSEY.

NEWARK.—**MENIN'S NEWARK THEATRE.** Henry Davis appeared in Aladdin April 25, and drew full houses every performance. Menin'simitations of Columbus and Hernan Cortez are excellent. The "Sister" and "Never Never Again" are good. His music is in the best of taste, and may play successfully in other cities. The scenes are well arranged, the setting lighted by the sliding lights, the colors, the stage and the seats, and carpeted throughout. This week the attraction is Lydia Thompson in a musical farce comedy. The Dangler, which proved so great a success in New York, Miss Thompson is very well known in America, and in this place seems to have lost none of her skill and vim. She has the support of an excellent company.

NEW YORK.—**BALTIMORE FAMILIAR.**—A great success. Hearts of New York were drawn to it during the latter part of the week. It is a masterpiece, and to say that the action follows the beaten track is a waste of words, but the scenes are masterly. A curtain description of plot.—*WALCKMAN'S OPERA HOUSE.*—The Rondo Society Girls and Borodino's week of

* **AGOHKEN, H. R. JACOB'S THEATRE.** After Dark was the attraction April 25, and drew only light houses. A Knotty Affair, with John C. Rose as the star, etc.—**CORNEILLE'S THEATRE.** A good variety on week ending, to audiences unsatisfactory in numbers. Another week ending on week ending.—ITEMS. Manager Cronheim will put tenement houses up on the intended site of his new theatre owing to the depreciation of theatrical business. K. K. and Dolly Sharp, the clever little song and dance artists, have doubled up again and appear in Philadelphia opening.—Sam Lang, the husband of Dolly Sharp, is very sick with a complicated heart trouble for which he has to undergo an operation. This is the cause of his temporary retirement from the stage. His wife hopes he will be sufficiently recovered to be able to reappear next season.

ELIZABETH.—**TEMPEL OPERA HOUSE.** Carroll Johnson in the Fairies' Well drew a large and enthusiastic audience April 25. Mr. Johnson is a resident of this city and his friends turned out en masse to greet him. He received several beautiful floral bouquets. Co. good.

PLAINFIELD.—**MUSIC HALL.** Frank Mayo as Davy Crockett to a small but well pleased audience April 25.

PATERSON.—**OPERA HOUSE.** Marie Hubert Friedman in The Witch opened a three nights' engagement April 25 to a good house. Co. fine.—**PEOPLE'S THEATRE.** James B. Crompton in Kari's Promise etc.—ITEMS. The warm weather is hurting theatricals a great deal here. Barnum's Circus exhibits here.

TRENTON.—**TAYLOR OPERA HOUSE.** McCarthy's Mishaps was presented April 25 to a large audience. Marshall P. Wilder's return engagement attracted a large audience 26. Mr. Wilder was warmly received.

NEW YORK.

HARLEM.—**HARLEM OPERA HOUSE.** Louis Harrison in The Pearl of Pekin played to fair-sized audiences week ending 25. Mr. Harrison is inimitable in Chinese dialect, and kept the audience in a continual roar of laughter. U. and I., etc.—**COLUMBUS THEATRE.** The Primrose and West Minstrels played to good business week ending 25. The evening's entertainment was a more than usually amusing one. W. J. Scanlan 25.

SUFFOLK.—**CORINE LYCUM.** Corinne Opera co. to the capacity of the house week ending 25. The engagement was a brilliant success in every respect. Corinne, who is a great favorite here, received many encores during the performance, and was presented, each evening, with several expensive floral pieces. Mattie Vickers next.—**JOHN STREET THEATRE.** Tony Pastor drew packed houses 25-26. The performance was excellent. True Irish Hearts 25.

ROCHESTER.—**LUCUM THEATRE.** Dark week ending except local entertainments. Rhea and Gilmore's Band next.—**ACADEMY.** Our Mainly, with Walter Fletcher and Jennie Whitbeck, attracted good-sized audiences during the week closing 25. The dancing and singing of Miss Whitbeck were very pleasing. Corinne week of 25.

AUBURN.—**BURGESS THEATRE.** Cleveland's Magnificent Minstrels played to a fair house April 25. The co. disbanded here.

GLASSER.—**OPERA HOUSE.** Through the failure of Cleveland's Magnificent Minstrels (billed to go to French here) the house was dark week of April 25.—**MATIS & AVENUE THEATRE.** We, Us & Co. 25 to fair business, giving fair satisfaction. Turner's English Girlie Big Burlesque co. delighted a good-sized audience 25. A return date was secured during week of 25-26 next. The new paper of this co. is a marvel of artistic skill, and is deserving of the praise it received. Jules Levy's Band, billed for 25, canceled. Poor business was the cause.

ITEM. Frank D. Pratt, for the last two weeks in advance of Jules Levy's American Band, is once more with us, richer in experience but a lower price mark, his holiday trip costing him nearly \$20. He is again located at resident manager of the Madison Avenue Theatre.—W. J. Johnson, manager May Henderson co., was here 25.

TROUT.—**RAND'S OPERA HOUSE.** The City Director 25.—**GRIEWOLD OPERA HOUSE.** The Wolves of New York to fair business 25. The Fairies' Well opened 25.—**GARDY THEATRE.** Bert's Creoles presented a fair specialty bill to good business.

HUDSON.—**OPERA HOUSE.** Henshaw and Ten Broeck in The Nobobs drew a large audience April 25. The co. was excellent and the dancing exceptionally fine. Henshaw drew many laughs from his audience, and his solos were heartily encored.

SYRACUSE.—**WATKINS OPERA HOUSE.** Cleverland's Magnificent Minstrels April 25 to good business. City Director 25; a full house. Rhea & Gilmore's Band 25.—H. R. JACOB'S OPERA HOUSE. Tony Pastor's co. to S. R. O. 25.—Kate Purcell 25-26; fair attendance. Mattie Vickers 25-26.—ITEMS. Levy's Band canceled 25 owing to the illness of their leader.—Hi Horton and Percy Kingsley, of an Irishman's Love co., are at their home in this city.

PORT JERVIS.—**LEA'S OPERA HOUSE.** Westfall and Broadhead Colored Minstrels on April 25 to a good house; fair performance, considering it was mostly home talent. Eva Kendall in A Pair of Kicks 25; to a fair sized house. Mr. Kendall 25 was very good, but his supporting co. is indifferent.

MORSELLVILLE.—**SHAWNEE OPERA HOUSE.** Pinatas was presented by a local organization for the benefit of the Sisters of Mercy Hospital, and netted a tidy sum for that worthy institution April 25-26. Mora, with Fred Williams leading, opened a week's engagement 25. Business has been uniformly good and the co. seems to please their audience.

WATKINS.—**LOWE'S OPERA HOUSE.** Pat Jones's Comedy co. April 25 to good business. May Henderson in repertoire 25-26.

UTICA.—**OPERA HOUSE.** Daniel Frohman's co. presented The Charity Ball before a large and well pleased audience April 25. Cleveland's Magnificent Minstrels 25 to a fair-sized audience 25.

JOINTOWN.—**GRAND OPERA HOUSE.** Cleverland's Minstrels to light business April 25. Dan McCorry in The Irish Hearts to a small house 25.

—ITEMS. Jack's Sanford, the hustling representative of Rhea, was in this city this week arranging for her appearance 25. Jack has many tried & true, and all were glad to greet and shake him by the hand. He is a particular friend of Manager Bill of the Grand.

STATOGA.—**PUTNAM MUSIC HALL.** The McGibney co. to a large and well pleased audience April 25.

WATERTOWN.—**CITY OPERA HOUSE.** Clark and Co.'s Ben-Hur was presented under the auspices of Trinity Chapter of St. Andrew's Brotherhood of Watertown April 25-26, and matinee 25 to crowded houses.

PEAKY VAN.—**SHEPPARD OPERA HOUSE.** May Henderson in repertoire April 25-26 to fair business.

CORTLAND.—**OPERA HOUSE.** Turner's Lon-

don Gaiety Girls co. April 25 to good business. Levy's Band waste to have appeared but failed to materialize.

AMSTERDAM.—**OPERA HOUSE.** Dan McCarthy's True Irish Hearts April 25; fair business. Waite & Comely co. week of 25-26 to good business.

NORTH CAROLINA.

ASHEVILLE.—**GRAND OPERA HOUSE.** Baldwin Comedy on April 25 presented Lynwood and A Celebrated Case to large and pleased audiences.—ITEMS. During the performance of Lynwood 25, two negroes lighting in the gallery caused some one to raise a cry of fire, and immediately there was a wild rush for the exits. Fortunately, the presence of mind of W. S. Baldwin, the co. and a small number of the audience checked the stampede, and quiet was restored without anyone being injured. Rev Sam Jones in a musical farce comedy. The Dangler, which proved so great a success in New York, Miss Thompson is very well known in America, and in this place seems to have lost none of her skill and vim. She has the support of an excellent company.

NORTH DAKOTA.

FARGO.—**FARGO OPERA HOUSE.** The Wards were in town April 25, and during the latter part of the week 26, to a large audience April 25. The support was excellent. From here they go to Winnipeg, and afterward to St. Paul. The last time Mr. Ward was here he jumped from Fargo to New York City. He seems to have a kindly interest for Fargo.—ITEMS. There is some talk of uniting the opera houses in Winnipeg, Grand Forks, Hillsboro, Crookston and Fargo in a circuit under one management.

OHIO.

COLUMBUS.—**GRAND OPERA HOUSE.** Pat Rooney's Wandering needed drumming before the week closed and the house had to close its doors matinee April 25, on account of Pat being indisposed. J. L. Arden in Eagle's Nest and Ragamuffin's were opened 25, and drawing fair houses. A barrel of Money.

MEETROPOLITAN OPERA HOUSE. Evans and Hoev's Parlor Match burned as brightly as ever 25, and illuminated good-sized houses. Sam Jack's Creoles, a Money Ma 25.

PARK THEATRE. The Nevilles in A Boy Tramp had a good week closing 25. A Midnight Alarm comes.—ITEMS. The sale for the concert of the U. S. Marine Band at the Auditorium is very large. Sells Brothers' Circus drew good crowds 25-26, in spite of cold weather.

MANSFIELD.—**GRAND OPERA HOUSE.** The County Fair April 25 drew a large audience, and was enjoyed by all present. The realistic race-scene was a great success. Lost in New York 25 was well patronized. Louise Thalloway as Jennie Wilson was warmly received.

DAYTON.—**THE GRAND.** Evans and Hoev April 25 in A Parlor Match drew fair-sized audiences. The performance was about the same as last season. Sam E. Jackson's Burlesque co. 25-26 to fair business.—ITEMS. The Fugitive did fairly well 25-26. The Midnight Alarm file in the week closing 25.

CINCINNATI.—**FOREPAUGH'S CIRCUS.** It is here.—W. J. Benedict of Rest & Benefit, managers of the Ohio Circuit, left 25 for a trip over the circuit. The Creole co. did not arrive 25 until a.p.m. P. T. T. Two midnight when the curtain fell.—Clara Turpoff, of a Parlor Match, had been laid up for over a week with a sprained ankle, but was able to limp through the part while here.—Manager Samuel Henderson, manager of Memorial Hall, Soldiers' Home, says he is ready for the opening of the Summer season, June 6.

CAMBRIDGE.—**HANNON'S OPERA HOUSE.** New York Symphony Club April 25 to a small house.

ZANEVILLE.—**SCHULZ'S OPERA HOUSE.** Bert and Fay pleased a fair-sized audience April 25 in M. Kenney's Flirtation. The Still Alarm 25, to good business. Mr. Lee received several well-merited curtain calls. The engine house scene was applauded.

TOLEDO.—**WHEELER OPERA HOUSE.** Bill Nye and A. P. Barbans to a good house April 25. Evans and Hoev pleased a fine audience 25. The comedians are as amusing as ever and the co. first-class. Gilmore's Twelve Temptations to a fair house 25.—ITEMS. Nelson's World comb. to good business week ending 25.—Uncle Tom's Cabin week of 25.

EAST LIVERPOOL.—**BRUNI'S OPERA HOUSE.** Chip o' the Old Block 25 gave a good entertainment to full house.

PORTSMOUTH.—**GRAND OPERA HOUSE.** David J. Karam Standard Grand Co. week commencing April 27 to good business.—ITEMS. Wallace's Circus crowded afternoon and evening 25.

AKRON.—**ACADEMY OF MUSIC.** Rhea presented Josephine, Empress of the French to a large and fashionable audience April 25. W. J. Gilmore's Twelve Temptations was put on in a very creditable manner 25. Local talent very creditably gave an opera entitled Lucia to immense houses 25 and 26.

CHARLES CITY.—**GRAND OPERA HOUSE.** The engine house scene was a great success.

CHARLESTON.—**GRAND OPERA HOUSE.** George Harrington's Comedy co. April 25 to a small audience.

NEWCASTLE.—**OPERA HOUSE.** Our Country Cousin pleased a good house April 25.—ITEMS. Hunting's Circus opened the season 25-26, giving good performances to splendid business.

SHANOKIN.—**G. A. R. OPERA HOUSE.** The London Gaiety Girls to a fair-sized and well-pleased male audience April 25.

PITTSBURGH.—**MUSIC HALL.** AL. G. Field's Minstrels to good business April 25. Thistle Band Concert 25 to a crowd few houses.

BALTIMORE.—**GRAND OPERA HOUSE.** The Cherry Ball pleased a fashionable audience 25. London Gaiety Girls booked 25 to appear April 26.—ITEMS. Maurice Jacobs, in advance of London Gaiety Girls, who were 25, and Al. E. Davidson, of Me. She, Him and Her, 25; Oscar J. Jackson, business manager of Newton's Jackson's enterprises, arrived in town last week, having closed the season at Carlisle.

OLYMPIA.—**OPERA HOUSE.** Rhea and a splendid co. presented Josephine, Empress of the French, to good business April 25. Francesco Redding week of 25-26 to good business at low prices.

BRADFORD.—**WAGNER OPERA HOUSE.** Rida in Love 25 pleased a large audience.

SCRANTON.—**ACADEMY OF MUSIC.** McCarthy's Minstrels April 25; to a fair-sized audience.

WEESPORT.—**WHITE OPERA HOUSE.** Barry and Fays aroused a large audience April 25. One of the Finest gave a clever performance 25. East Mail to a packed house 25.

WILLIAMSPORT.—**ACADEMY OF MUSIC.** George Adams April 25 in He, She, Him and Her to a fair-sized and pleased audience. AL. G. Field's Minstrels 25 to a small audience.

JOHNSON.—**GRAND OPERA HOUSE.** Cleverland's Magnificent Minstrels to light business April 25. Dan McCorry in The Irish Hearts to a small house 25.

—ITEMS. Jack's Sanford, the hustling representative of Rhea, was in this city this week arranging for her appearance 25. Jack has many tried & true, and all were glad to greet and shake him by the hand.

He is a particular friend of Manager Bill of the Grand.

MORRISTOWN.—**MUSIC HALL.** Eddie Rhodes week of April 25-26 to large audiences. Miss Rhodes produced a new piece entitled Hulda.

JOHNSTOWN.—**GRAND OPERA HOUSE.** Cleverland's Minstrels to light business April 25. Dan McCorry in The Irish Hearts to a small house 25.

—ITEMS. Jack's Sanford, the hustling representative of Rhea, was in this city this week arranging for her appearance 25. Jack has many tried & true, and all were glad to greet and shake him by the hand.

He is a particular friend of Manager Bill of the Grand.

STATOGA.—**PUTNAM MUSIC HALL.** The McGibney co. April 25 to a large and well-pleased audience April 25.

WATERTOWN.—**CITY OPERA HOUSE.** Clark and Williams' Ben-Hur was presented under the auspices of Trinity Chapter of St. Andrew's Brotherhood of Watertown April 25-26, and matinee 25 to crowded houses.

PEAKY VAN.—**SHEPPARD OPERA HOUSE.** May Henderson in repertoire April 25-26 to fair business.

CORTLAND.—**OPERA HOUSE.** Turner's Lon-

don Gaiety Girls co. April 25 to good business. Levy's Band waste to have appeared but failed to materialize.

AMSTERDAM.—**OPERA HOUSE.** Dan McCarthy's True Irish Hearts April 25; fair business. Waite & Comely co. week of 25-26 to good business.

TYRONE.—**CONRAD'S OPERA HOUSE.** New York Symphony Club for the benefit of the local band, drew well April 25. One of the finest to good business.

HAZELTON.—**BROAD STREET OPERA HOUSE.** Little Rhoades' Comedy on week of April 25-26, with Saturday matinee, to very good business and well-pleased audiences.—ITEMS. Through the kindness of H. M. Markham, of Miss Rhoades' co. Lodge No. 22, B. P. O. E. of Hazelton, organized April 25, attended the performance with the box 25.

POTTSVILLE.—**OPERA HOUSE.** Arizona Joe Joseph A. Bruce and co. in the Night Hawk April 25.

GREENSBURG.—**LOMONT THEATRE.** The New York Symphony Club played to very light attendance April 25, due to Al. G. Field and co.'s Minstrels following.

WILKES-BARRE.—**MUSIC HALL.** AL. G. Field's Minstrels April 25 to fair business. Performance satisfactory. George H. Adams' He, She, Him, Her 25 to good business.

READING.—**ACADEMY OF MUSIC.** Rice's Corsair was well given to a good house April 25.—**GRAND OPERA HOUSE.** Local entertainment 25.

YORK.—**OPERA HOUSE.** University of Pennsylvania Glee

family circle. The co. is small, but gives a good performance, having a number of excellent though not novel features. They made a mistake in advertising, even on the house programme, that their first part will represent a "Reception in Spain" with ten celebrities representing Court personages, dukes, earls, jesters, toreros, etc., when but a few appear in foreign costumes. — *ITEM*—Gardner and Jacobs' co. in *Fate, Only a Farmer's Daughter, The Irish Eagle, French Spy, etc.*, appear in St. John May 25, and want to come to Halifax.—The handsome portraits published by THE MIRROR are warmly praised by the profession.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us Friday.

DRAMATIC COMPANIES.

ALICE STUTZ: Llano, Tex., May 4-5.
AUNT BRIDGET'S BABY: Kansas City, Mo., May 4-5.
A CAROL MATCH: Toronto, Ont., May 7-8. Montreal, P. Q., 11-12.
ALL THE COMFORTS OF HOME: N. Y. city Feb. 29—
indefinite.
ANNIE PULEY: Watertown, N. Y., May 6. Lyons, N. Y., Amsterdam & Cohoes, 9.
A TEASE STREET: Omaha, Neb., May 7.
A TRIP TO CHINATOWN: Cincinnati, O., May 4-5.
ADA GRAY: Washington, D. C., May 4-5.
ADREN BENEDICT: Chicago, Ill., May 4-5. Cleveland, O., 11-12.
M. ALLEN: Pittsburgh, Pa., May 4-5.
AGGREGATE DRAMA: Philadelphia, Pa., May 4-5.
ALL THE COMFORTS OF HOME: Minneapolis, Minn., May 4-5. St. Paul, 11-12. Chicago, Ill., June 1-2.
ALICE JOSLIN: Springfield, Mass., May 6. Worcester, 11. Clinton, Nashua, N. H., 12-13.
ARIZONA JOE: Rochester, N. Y., May 4-5. Brooklyn 11-12.
B A SHILL OF MONEY: Columbus, O., May 4-5.
BROWN'S THEATRE: Manistee, Mich., May 4-5. Traverse City 11-12.
BROTHERTON: Philadelphia, Pa., May 4-5.
BLIND JAWNS: St. Louis, Mo., May 4-5. Chicago, Ill., 11-12—
indefinite.
BENNET COMEDY: Canonsburg, Pa., May 4-5. Martin's Ferry, O., 11-12. Waynesburg 13-14.
BUNCH OF KEYS: Bathurst's Salem, O., May 6. Altoona, Pa., 7. Harrisburg & Norristown, 9.
BLACKHORN: Worcester, Mass., May 4-5.
COUNTY FAIR: Jefferson's Milwaukee, Wis., May 7-8.
CULLER COMEDY: Mitchellville, Ia., May 4. Colfax 11-12.
CLEMENCEAU CASE: Laura Biggar: New York city May 4-5.
CASEY'S TROUBLES: Madison, Wis., May 6. Portage City 7. East Claire 8. Chippewa 9.
CLEVEREAU CASE: Sybil Johnstone: Cincinnati, O., May 4-5. Detroit, Mich., 11-12. Pittsburgh, Pa., 13-14.
COLD DAY: Harlem, N. Y., May 4-5. Boston, Mass., 11-12. Brooklyn, E. D., 13-14.
CRYSTAL SLIPPER: St. Louis, Mo., May 4-5.
CHICAGO COMEDY: Anderson's Mooreville, Ind., May 4-5.
C. A. GARDNER: St. Paul, Minn., May 4-5. Minneapolis 11-12.
DARK SECRET: Dubuque, Ia., May 4-5. Peoria, Ill., 11-12. Chicago 13-14.
DANIEL SULLIVAN: New York city May 4-5.
E. S. WILLARD: Boston, Mass., May 4-5.
E. H. SCHERER: Brooklyn, E. D., May 4-5.
JUNIOR GOODHEW: Fairfield, Ia., May 4-5. Boone 11-12. Cedar Rapids, Ia., 13-14.
JOHN WELLS: Chicago, Ill., May 4-5.
PADDY WELL: Holyoke, Mass., May 6. Springfield, 7-8.
PEPPERFIELD-LIWEIS: Pittsburgh, Kans., May 6. Parsons 7-8. Independence 11-12. Winfield 13-14.
PASSION: Cincinnati, O., May 4-5.
PAT MEN'S CLUB: Hartford, Conn., May 6.
PATTY DAWSON: Chicago, Ill., May 4-5.
FRANK LINDON: Springfield, O., May 4-5. Decatur 11-12. Indianapolis, Ind., 13-14.
PANTHER (CLANION): Taunton, Mass., May 6. New Bedford 7-8. Brockton 11-12. Woonsocket, R. I., 13-14. Fall River, Mass., 15-16.
FRANCES A. REEDING: Olean, N. Y., May 4-5. Bradford, Pa., 11-12.
GUTHRIE NORMAN: Barre, Vt., May 6-8.
GOHLER COMEDY: Taylorville, Ill., May 4-5.
GUTHRIE THEATRE: Chase and Dickinson: Cameron, Ia., May 4-5.
GUTHRIE DAVIDS: San Francisco, Cal., April 27—
indefinite.
GRAY STEPHENS: Lowell, Mass., April 28. Lawrence 11-12.
GRIMES' CELLAR DOOR: Milwaukee, Wis., May 4-5. Minneapolis, Minn., 11-12. St. Paul 13-14.
GO-WIN & MOHAWK: Pittsburg, Pa., May 4-5. Cleveland, O., 11-12. Brooklyn, N. Y., 13-14.
GORMAN LIEBURNERS: Cleveland, O., May 4-5.
HONEST HEARTS AND WILING HANDS: Kansas City, Mo., May 4-5. Omaha, Neb., 7-8.
HELEY BAKER: Boston, Mass., April 20-May 1.
HANDS ACROSS THE SEA: Waterbury, Conn., May 6. Hartford 7. Norwich 8. New London 9. Holyoke, Mass., 11. Westfield 12. Northampton 13. Worcester 14-15.
HENRY E. DIXON: Brooklyn, E. D., May 4-5.
HILARY: Grand Rapids, Mich., May 4-5. Indianapolis, Ind., 11-12.
HINES REMINGTON: Brooklyn, N. Y., May 4-5.
IVY LEAF: Louisville, Ky., May 4-5.
INFLUENCE: Detroit, Mich., May 4-5.
IRE V. CORLEONE: Sainte Marie, Mich., May 4-5. Marquette 11-12. Iron Mountain 13-14.
JOHN DEGRASSO: Marion City, Mo., May 4-5.
JOSEPHINE DEMPSEY: Paterson, N. J., May 4-5.
JOHN MILLS: St. Thomas, Ont., May 4-5.
J. H. HUNTER: Chattanooga, Tenn., May 4-5.
JOSEPH McROBB: New York city April 11-May 4.
KATE PUTNAM: Kansas City, Mo., May 4-5.
KNAUFER: Philadelphia, Pa., May 4-5. New York city 11-12.
KATE CLAYTON: Boston, Mass., May 4-5.
KATHIE EMMETT: Denver, Col., May 4-5.
KATHIE ROBINSON: Wilkes-Barre, Pa., May 4-5. Anthracite 11-12. Elmira, N. Y., 13-14.
KINDERGARTEN (Hawell and Siberoff): Pontiac, Mich., 11-12. Battle Creek 13. Kalamazoo 14. Muskegon 15. Big Rapids 16. Manistee 17. Ludington 18. Two Rivers 19. Benton Harbor 20. Grand Rapids 21-22.
KELLY AVENUE: Woodstock, Vt., May 4-5.
KELLY'S PROMISE: Paterson, N. J., May 4-5.
LEONARD BROTHERS: Washington, D. C., May 4-5.
LIMITED MAIL: Chicago, Ill., May 4-5. Cedar Rapids, Ia., 11. Waterloo 12. Marshalltown 13. Des Moines 14. Atchison, Kans., 15. Kansas City, Mo., 16-17.
LITTLE PRINCE: Oconto, Wis., May 4-5. Menominee 11-12.
LOUIE: Philadelphia, Ont., May 4-5.
LOST IN NEW YORK: London, Ont., May 4-5. Hamilton 7. Rochester, N. Y., 11-12. Syracuse 13-14.
LAW OF: Minneapolis, Minn., May 4-5. Duluth 11-12. Superior, Wis., 13. La Crosse 14. Madison 15-16. Chicago, Ill., 17-18.
MAY HENDERSON: Elmira, N. Y., May 4-5. Syracuse 11-12. Hornellsville 13-14.
MAY BRODIE: Portage, Wis., May 4-5.
MACLEAN-PREScott: Fargo, N. Dak., May 6-7. Grand Forks 8. Winnipeg, Man., 11-12.
MARY WILLIAMS: Jamestown, N. Y., May 4-5.
MIDNIGHT ALARM: Columbus, O., May 4-5. Philadelphia, Pa., 11-12. Pittsburgh 13-14.
MR. WILKINSON'S WIDOWS: New York city March 10—
indefinite.
MURKIN HUBERT FROHMAN: New York city May 4-5.
MURKIN HUBERT: Buffalo, N. Y., May 4-5.
MURKIN'S FLIRTATION: (Barry and Fay): Boston, Mass., May 4-5.
MURKIN AND WOODS: Salt Lake City, Utah, May 7-8. San Francisco, Calif., 11-12. June 6.
MURKIN-SWALLOWS: Holland, Tex., May 6.
MURKIN & MRS. KENDAL: Chicago, Ill., May 4-5.
MULTON NOOKES: Salt Lake City, Utah, May 6. Provo 7. Park City 8. Ogden 9. Butte City, Mont., 11-12. Anaconda 13-14. Helena 15-16.
MAGGIE MITCHELL: Cincinnati, O., May 4-5. Mansfield 11. Akron 12. Canton 13. Urbana 14. Youngstown 15.
MELLIE MCHENRY: Providence, R. I., May 4-5.
MAT C. GOODWIN: Troy, N. Y., May 4-5. New York 7.
NEW YORK THEATRE (C. R. Hunt's): Winchester, Va., May 4-5.

NATIONAL GAS: Brooklyn, N. Y., May 4-5.
MUSICAL COMEDY: Milton, Pa., May 4-5.
NEIGHBORS: Philmont 5. Pleasanton 6. Franklin, Pa., 11-12. Ossceola Mills 12. Tyrone 13. Altoona 14. Hollidaysburgh 15. Johnstown 16.
ONLY A FARMER'S DAUGHTER: Franklin, Ind., May 4-5. Brazil 6. Lafayette 8. Juliet, Ill., 11-12. Hindwood 13. Dwight 14. Pontiac 15. Champaign 16. Litchfield 17. St. Louis 18-19.
OUT OF SIGHT: Indianapolis, Ind., May 4-5.
OWEN'S NEIGHBORS: New York city May 4-5.
PAK WREN: Clayton, N. J., May 4-5. Morristown 5. Pemberton 6. Vincentown 7. Ephrata 8. Flemington 9. Somerville 10. Bound Brook 11. Clinton 12. Washington 13. Hackettstown 14. Butler 15.
ONE OF THE BRAVEST: Chicago, Ill., May 4-5.
OUR COUNTRY COUSIN: Frank Jones: Beloit, Ia., May 4-5. Whiting 6. W. Va., 7. Washington, Pa., 8. McKeesport 9.
OLD JED PROUTY: Chicago, Ill., May 4-5. Boston, Mass., 10-11.
OUR MAIDEN: Syracuse, N. Y., May 4-5.
OLIVER HERON: San Francisco, Calif., April 1—
indefinite.
OLD HOMESTRAD: Montreal, P. Q., May 4-5. Kingston, Ont., 11. Waterloo, N. Y., 12. Syracuse 13-14. Auburn 15. Rome 16. Utica 17. Johnstown 18. Poughkeepsie 19. Newburgh 20.
ONE OF THE FINEST: Shamokin, Pa., May 4-5. Shenandoah 6. Mahanoy City 8. Lansford 9. Providence, R. I., 10-11.
PAT MAHONEY: Perry, N. Y., May 4-5. Warsaw 11. Leroy 12.
P. B. BAKER: Johnstown, Pa., May 4-5.
PRIVATE SECRETARY: Washington, D. C., May 4-5.
PECK'S BAD BOY: Brooklyn, N. Y., May 4-5.
ROBERT B. MANFRED: Philadelphia, Pa., May 4-5.
RHOE: Johnstown, N. Y., May 4-5. Greenfield, Mass., 7. Fitchburg 8. Portland, Me., 9. Haverhill, Mass., 10. Manchester, N. H., 11. Lowell, Mass., 12. Amesbury 13. New Bedford 14. Brockton 15. Fall River 16. Norwich, Conn., 17. Hartford 18. Springfield 19. Waterbury, Conn., 20.
RICHARD MANSFIELD: New York city May 4-5.
ROBERTSON-GASKELL: Moline, Ill., May 4-5.
RODEO S. MARY: Farmer City, Ill., May 4-5.
ROSE VIKERS: New York city April 1—
indefinite.
ROSE REED: Portland, Ore., May 4-5. Tacoma, Wash., 11-12. Seattle 13-14.
ROYAL LOVING MUSICAL COMEDY: Medford, Wis., May 4-5. Strand Rapids 6. Stevens Point 7. Wausau 8. Fond du Lac 9. Plymouth 10. Manitowoc 11. Port Washington 12. Racine 13-14.
RUSS WALT: Watertown, Wis., May 4-5.
ROSE COGHLAN: New York city April 11-12. May 4-5.
SHILL ALARM: Wilmington, Del., May 4-5. Trenton 11-12. Springfield, Mass., 13-14. Holyoke 15-16. Worcester 17. Lowell 18-19.
SIESTA ROBISON: New York city April 11-12. May 4-5. SUPERIOR (Hamlin's): Scranton, Pa., May 4-5. Reading 17-18.
STANDARD THEATRE (J. R. Kammag's): Springfield, O., May 4-5. May 4-5. Columbus 11-12.
SPENCER COMEDY: Atlantic City, May 4-5.
SPIDER AND FLY: Brooklyn, N. Y., May 4-5. Boston, Mass., 11-12.
STUETZ & EASTLICK: Austin, Tex., May 4-5.
SOL SMITH RUSSELL: Boston, Mass., April 27-28.
TWO SISTERS: Butte, Mont., May 4-5. Anaconda 11. Helena 12. Jamestown, N. D., 13. Fargo 14. Bismarck 15. St. Paul 16. West Superior, Wis., 17. Duluth, Minn., 18. 19. Minneapolis 20-21. St. Cloud 22. Anoka 23. Stillwater 24.
THE BUGGLY: Bridgeport, Conn., May 4-5. Hallowen, N. J., 25-26.
THOMAS E. SHEA: Corry, Pa., 26. Bradford 27. Birmingham, N. Y., 28-29.
THE PEAK: Denver, Col., May 4-5. Pueblo 11. El Paso 12. Las Vegas, N. Mex., 13. Santa Fe 14. Albuquerque 15. El Paso, Tex., 16. Tucson, Ariz., 17. Phoenix 18. San Bernardino, Calif., 19. Riverside 20. San Diego 21.
THE CANEYAW: Philadelphia, Pa., May 4-5.
TWO OLD CROMES: Knoxville, Tenn., May 4-5.
THE SODA: Boston, Mass., April 27-28.
TRUE IRISH HEARTS: Buffalo, N. Y., May 4-5.
THE FUGITIVE: Pittsburgh, Pa., 27-28.
TICKET-OF-LEAVES MAN: Philadelphia, Pa., May 4-5.
THREE TEMPERATIVES: Flint, Mich., May 4-5. Bay City 5. East Saginaw 6. Grand Rapids 7. Kalamazoo 8. Fort Wayne, Ind., 9. Indianapolis, Ind., 10. Springfield 11. Jefferson City, Mo., 12. St. Louis 13. Toledo 14. Milwaukee 15. Waukesha 16. Milwaukee 17. Waterloo, Ia., 18. Cedar Rapids 19. Iowa City 20. Cedar Rapids 21. Cedar Rapids 22. Cedar Rapids 23. Cedar Rapids 24. Cedar Rapids 25. Cedar Rapids 26. Cedar Rapids 27. Cedar Rapids 28. Cedar Rapids 29. Cedar Rapids 30. Cedar Rapids 31. Cedar Rapids 32. Cedar Rapids 33. Cedar Rapids 34. Cedar Rapids 35. Cedar Rapids 36. Cedar Rapids 37. Cedar Rapids 38. Cedar Rapids 39. Cedar Rapids 40. Cedar Rapids 41. Cedar Rapids 42. Cedar Rapids 43. Cedar Rapids 44. Cedar Rapids 45. Cedar Rapids 46. Cedar Rapids 47. Cedar Rapids 48. Cedar Rapids 49. Cedar Rapids 50. Cedar Rapids 51. Cedar Rapids 52. Cedar Rapids 53. Cedar Rapids 54. Cedar Rapids 55. Cedar Rapids 56. Cedar Rapids 57. Cedar Rapids 58. Cedar Rapids 59. Cedar Rapids 60. Cedar Rapids 61. Cedar Rapids 62. Cedar Rapids 63. Cedar Rapids 64. Cedar Rapids 65. Cedar Rapids 66. Cedar Rapids 67. Cedar Rapids 68. Cedar Rapids 69. Cedar Rapids 70. Cedar Rapids 71. Cedar Rapids 72. Cedar Rapids 73. Cedar Rapids 74. Cedar Rapids 75. Cedar Rapids 76. Cedar Rapids 77. Cedar Rapids 78. Cedar Rapids 79. Cedar Rapids 80. Cedar Rapids 81. Cedar Rapids 82. Cedar Rapids 83. Cedar Rapids 84. Cedar Rapids 85. Cedar Rapids 86. Cedar Rapids 87. Cedar Rapids 88. Cedar Rapids 89. Cedar Rapids 90. Cedar Rapids 91. Cedar Rapids 92. Cedar Rapids 93. Cedar Rapids 94. Cedar Rapids 95. Cedar Rapids 96. Cedar Rapids 97. Cedar Rapids 98. Cedar Rapids 99. Cedar Rapids 100. Cedar Rapids 101. Cedar Rapids 102. Cedar Rapids 103. Cedar Rapids 104. Cedar Rapids 105. Cedar Rapids 106. Cedar Rapids 107. Cedar Rapids 108. Cedar Rapids 109. Cedar Rapids 110. Cedar Rapids 111. Cedar Rapids 112. Cedar Rapids 113. Cedar Rapids 114. Cedar Rapids 115. Cedar Rapids 116. Cedar Rapids 117. Cedar Rapids 118. Cedar Rapids 119. Cedar Rapids 120. Cedar Rapids 121. Cedar Rapids 122. Cedar Rapids 123. Cedar Rapids 124. Cedar Rapids 125. Cedar Rapids 126. Cedar Rapids 127. Cedar Rapids 128. Cedar Rapids 129. Cedar Rapids 130. Cedar Rapids 131. Cedar Rapids 132. Cedar Rapids 133. Cedar Rapids 134. Cedar Rapids 135. Cedar Rapids 136. Cedar Rapids 137. Cedar Rapids 138. Cedar Rapids 139. Cedar Rapids 140. Cedar Rapids 141. Cedar Rapids 142. Cedar Rapids 143. Cedar Rapids 144. Cedar Rapids 145. Cedar Rapids 146. Cedar Rapids 147. Cedar Rapids 148. Cedar Rapids 149. Cedar Rapids 150. Cedar Rapids 151. Cedar Rapids 152. Cedar Rapids 153. Cedar Rapids 154. Cedar Rapids 155. Cedar Rapids 156. Cedar Rapids 157. Cedar Rapids 158. Cedar Rapids 159. Cedar Rapids 160. Cedar Rapids 161. Cedar Rapids 162. Cedar Rapids 163. Cedar Rapids 164. Cedar Rapids 165. Cedar Rapids 166. Cedar Rapids 167. Cedar Rapids 168. Cedar Rapids 169. Cedar Rapids 170. Cedar Rapids 171. Cedar Rapids 172. Cedar Rapids 173. Cedar Rapids 174. Cedar Rapids 175. Cedar Rapids 176. Cedar Rapids 177. Cedar Rapids 178. Cedar Rapids 179. Cedar Rapids 180. Cedar Rapids 181. Cedar Rapids 182. Cedar Rapids 183. Cedar Rapids 184. Cedar Rapids 185. Cedar Rapids 186. Cedar Rapids 187. Cedar Rapids 188. Cedar Rapids 189. Cedar Rapids 190. Cedar Rapids 191. Cedar Rapids 192. Cedar Rapids 193. Cedar Rapids 194. Cedar Rapids 195. Cedar Rapids 196. Cedar Rapids 197. Cedar Rapids 198. Cedar Rapids 199. Cedar Rapids 200. Cedar Rapids 201. Cedar Rapids 202. Cedar Rapids 203. Cedar Rapids 204. Cedar Rapids 205. Cedar Rapids 206. Cedar Rapids 207. Cedar Rapids 208. Cedar Rapids 209. Cedar Rapids 210. Cedar Rapids 211. Cedar Rapids 212. Cedar Rapids 213. Cedar Rapids 214. Cedar Rapids 215. Cedar Rapids 216. Cedar Rapids 217. Cedar Rapids 218. Cedar Rapids 219. Cedar Rapids 220. Cedar Rapids 221. Cedar Rapids 222. Cedar Rapids 223. Cedar Rapids 224. Cedar Rapids 225. Cedar Rapids 226. Cedar Rapids 227. Cedar Rapids 228. Cedar Rapids 229. Cedar Rapids 230. Cedar Rapids 231. Cedar Rapids 232. Cedar Rapids 233. Cedar Rapids 234. Cedar Rapids 235. Cedar Rapids 236. Cedar Rapids 237. Cedar Rapids 238. Cedar Rapids 239. Cedar Rapids 240. Cedar Rapids 241. Cedar Rapids 242. Cedar Rapids 243. Cedar Rapids 244. Cedar Rapids 245. Cedar Rapids 246. Cedar Rapids 247. Cedar Rapids 248. Cedar Rapids 249. Cedar Rapids 250. Cedar Rapids 251. Cedar Rapids 252. Cedar Rapids 253. Cedar Rapids 254. Cedar Rapids 255. Cedar Rapids 256. Cedar Rapids 257. Cedar Rapids 258. Cedar Rapids 259. Cedar Rapids 260. Cedar Rapids 261. Cedar Rapids 262. Cedar Rapids 263. Cedar Rapids 264. Cedar Rapids 265. Cedar Rapids 266. Cedar Rapids 267. Cedar Rapids 268. Cedar Rapids 269. Cedar Rapids 270. Cedar Rapids 271. Cedar Rapids 272. Cedar Rapids 273. Cedar Rapids 274. Cedar Rapids 275. Cedar Rapids 276. Cedar Rapids 277. Cedar Rapids 278. Cedar Rapids 279. Cedar Rapids 280. Cedar Rapids 281. Cedar Rapids 282. Cedar Rapids 283. Cedar Rapids 284. Cedar Rapids 285. Cedar Rapids 286. Cedar Rapids 287. Cedar Rapids 288. Cedar Rapids 289. Cedar Rapids 290. Cedar Rapids 291. Cedar Rapids 292. Cedar Rapids 293. Cedar Rapids 294. Cedar Rapids 295. Cedar Rapids 296. Cedar Rapids 297. Cedar Rapids 298. Cedar Rapids 299. Cedar Rapids 300. Cedar Rapids 301. Cedar Rapids 302. Cedar Rapids 303. Cedar Rapids 304. Cedar Rapids 305. Cedar Rapids 306. Cedar Rapids 307. Cedar Rapids 308. Cedar Rapids 309. Cedar Rapids 310. Cedar Rapids 311. Cedar Rapids 312. Cedar Rapids 313. Cedar Rapids 314. Cedar Rapids 315. Cedar Rapids 316. Cedar Rapids 317. Cedar Rapids 318. Cedar Rapids 319. Cedar Rapids 320. Cedar Rapids 321. Cedar Rapids 322. Cedar Rapids 323. Cedar Rapids 324. Cedar Rapids 325. Cedar Rapids 326. Cedar Rapids 327. Cedar Rapids 328. Cedar Rapids 329. Cedar Rapids 330. Cedar Rapids 331. Cedar Rapids 332. Cedar Rapids 333. Cedar Rapids 334. Cedar Rapids 335. Cedar Rapids 336. Cedar Rapids 337. Cedar Rapids 33

NEW YORK THEATRES.

NEW PARK THEATRE.

Broadway and 47th Street.
Wm. M. DURRANT, Sole Manager.
The most notable success ever made in the United States is
"Fever Dream."

JAMES T. POWERS.

A STRAIGHT TIP.

Rooms, \$15. Open Marriages Thursday at 2 P.M. Regular
Matinees Saturday, 2 P.M.
And the audience from neighboring cities were present.

PALMER'S THEATRE.

Broadway and Thirtieth Street.
SEVENTH ANNUAL SUMMER ENGAGEMENT.

MC AULL OPERA CO.

Broadway and Thirtieth Street.
McAull's Summer Engagement.

THE TAR AND THE TARTAR.

McAull's Summer Engagement.

PROCTOR'S THEATRE.

23rd St. Proctor & Turner, Proprietors and Managers.
Mr. MUNN, Stage Manager.

After Performance, \$1.50. Matinee.

CHARLES FROHMAN'S COMEDIANS.

In Wm. Frohman's Famous Play.

MR. WILKINSON'S WIDOWS.

Matinee Wednesday and Saturday.

H. R. JACOBS' THEATRE.

Corner 42nd Street and Third Avenue.
Matinee.

MONDAY, THURSDAY, SATURDAY

THE CLEMENCEAU CASE.

LAW RA BUGGAR as U.S.A.

Next Week: THE BURGLAR.

BROADWAY THEATRE.

Corner 42nd Street.
Manager, Mr. FRANK W. SANGER.

Highest and safest Theatre in the World.
Box, Dressing rooms.

DE WOLF HOPPER OPERA COMPANY.

In the initial performance of the operatic burlesque.

WANG.

By J. C. Lederer Gordon and Weston Morris.

Matinees Saturday at 2.

HARRIGAN'S THEATRE.

Thirty-Sixth Street and Sixth Avenue.
W. H. HARRIGAN, Manager.

11:15 TO 1:45 P.M. PERFORMANCE.

MR. EDWARD HARRIGAN

REILLY AND THE 400.

Box, Brahms and his popular orchestra.

Matines Wednesday and Saturday.

CASINO.

Broadway and 47th Street.
LAST NIGHTS.

POOR JONATHAN.

COMEDY OPERA IN THREE ACTS.

Admission, 50-Cents.

Seats on sale for remaining nights.

THURSDAY, MAY 7.

OTHELLO, OR, THE ORACLE OF DELPHI.

By O. W. Wilson, near 30th St.

Every Night at 8:15. Matines Wednesday and Saturday.

MARK MURPHY

and his Funny Associates in the new farce comedy.

ODOWD'S NEIGHBORS.

GARDEN THEATRE.

Madison Avenue and 87th Street.

J. H. FRENCH, Manager.

Evenings at 8:30. Only Matinees Saturday at 2.

MR. RICHARD MANSFIELD,

and his stock Company in

BEAU BRUMMELL.

14th STREET THEATRE.

Near 6th Ave.

Every night, matines Wednesday and Saturday.

Reserved Seats, Orchestra Circle and Balcony—\$10.

Wednesday and Saturday Matines.

JOSEPH MURPHY

and a carefully selected company, in the great Irish drama.

THE DONAGH.

Next week: PERCUSSION and MACK.

McCarthy's Minstrels.

DALY'S.

Evenings at 8:15. Matinee Saturday at 2.

THE EMINENT COMEDIENNE.

MISS ROSINA VOKES

SUPPORTED BY FELIX MORRIS

AND HER LONDON COMEDY COMPANY.

At 9 o'clock—FREDERIC BRADFORD

At 10 o'clock—BARBERSHOP.

At 11 o'clock—THE UNITED VENUS.

STAR THEATRE.

Broadway and 47th Street.

A new play by J. S. Morris.

MR. JAMES O'NEILL

and MR. LOUIS JAMES

THE ENVOY.

Supported by an Excellent Company.

Matinees Saturday.

GRAND OPERA HOUSE.

Reserved Seats—Orchestra Circle and Balcony—\$10.

Wednesday and Saturday Matines.

WORK AND WAGES.

Next week—EDITH THOMPSON.

KOSTER & BIAL'S CONCERT HALL.

2d Street, near 6th Avenue.

Matines—Monday, Wednesday, Saturday.

The Spanish Dancing Beauty.

CARMENCITA

Sherman and Morrissey.

John DeClair, James T. Hoy.

MADISON SQUARE THEATRE.

A. M. PALMER.

Begins at 8:30. Over at 10:30.

Entire new production.

THE MERCHANT

A slice of American life in three acts, by Martha Morton.

TONY PASTOR'S THEATRE.

47th St.

MATINEE TUESDAY AND FRIDAY.

Production of the great and only.

GU'S BILL'S WORLD OF NOVELTIES.

All New Arts.

All New Fashions.

All New Features.

LYCEUM THEATRE.

47th Avenue and 47th Street.

DANIEL FROHMAN'S ELABORATE PRODUCTION.

OLD HEADS AND YOUNG HEARTS.

"Completely eclipses the memories of former revivals."

Poss. "A managerial triumph"—World. "A superlatively

entertaining—son.

Beginning at 8:30.

Saturday Matines at 2.

THE NEW YORK DRAMATIC MIRROR.

May 9, 1892.

New to the line, let the chips fall where they may.

One valley from our guns and the enemy badly rattled.

This being translated into plain English means that

Frank M. Wills

Will most positively, and without the least shadow of a doubt, star in his original and mirth-provoking character.

THE PROFESSOR

IN
TWO OLD CRONIES

This humorous farce-comedy is now being re-written by himself and William P. Carroll, and will embrace some startling novelties for next season's campaign.

What may be Expected

Address Frank M. Wills, Edith, Edith.

BEAR IN MIND, THIS IS THE ORIGINAL.

FRANK M. WILLS, TWO OLD CRONIES.

Managers must not be misled by reports emanating from would-be rivals that Mr. Wills will appear in any other play than the one advertised.

HENRY P. ACKER, Manager.

Address care Springer Litho. Co., 5th Street and Broadway, New York.

\$2. The rate for cards is Manager's Discretion.

See for three months.

MANAGERS' DIRECTORY.

THEATRES.

BONHAM, TEXAS

GRAND OPERA HOUSE.

On the ground floor, largest stage in the state. Elegant dressing rooms, comfortably heated. Lighted by electricity. Built by the principal business and professional men of Bonham, who take a general interest in its support. Hotels and restaurants are all doing to order. W. G. FERGUSON, Manager.

EL PASO, TEXAS.

MYERS OPERA HOUSE.

Rooms 900. Population 12,000. Complete summer stage. Address to El Paso, Mich., until September 1, 1892.

Address J. J. STEWART, Manager.

FAYETTEVILLE, N. C.

OPERA HOUSE.

Starting capacity, 800. Troupes playing this city can play following night in Raleigh, Greensboro or Winston. Now booking 1892-93. Address W. C. McDUFFEE, Jr., Manager.

HAZELSTOWN, MD.

ACADEMY OF MUSIC.

C. H. FUTTERER, Manager. Population, 10,000.

Starting capacity, 800. Will share with first-class attractions.

JACKSONVILLE, FLA.

METROPOLITAN OPERA HOUSE.

J. B. FOHN, Proprietor. Complete in all its arrangements.

Seating capacity, 800. Address all communications to J. B. FOHN.

MONONGAHELA CITY, PA.

OPERA HOUSE.

Population, 6,000. Seating Capacity, 800. Seats open dates from March, April and May. Good shows wanted. Also bookings for 1892-93. H. J. GAMBLE, Proprietor.

MT. STERLING, KY.

GRAND OPERA HOUSE.

Starting capacity, 800. Population, 8,000. Best show in the state.

Want few first-class attractions for May and June. Books open for season 1892-93. For first-class attractions only. T. F. TABER, Manager.

MEADVILLE, PA.

ACADEMY OF MUSIC.

A. H. HEPSTEAD, Proprietor and Manager. Complete in every detail. J. & H. HAGUE, Stage Managers.

NEW YORK, N. Y.

METROPOLITAN OPERA HOUSE

Open dates for the Summer and Fall season for first-class performances. Operatic or Theatrical Concerts, Lectures, etc.

Offices of the company, 2d Ave. and 26th Street. Open daily from 10 to 5.

EDWARD C. STANTON, Director.

NORWICH, N. Y.

CLARK'S OPERA HOUSE.

* The rate for Professional Cards is \$1 per square line for three months.

Rosa Rand

TEACHER OF DRAMATIC CULTURE & ELOCUTION

Studies and Gentlemen prepared for the STAGE, PLATFORM and HOME CIRCLE. Particular attention paid to coaching amateurs. Send for circular and references. Residence, 231 West Thirty-eighth Street, New York.

Mrs. Emma Waller

ACTRESS AND ELOCUTIONIST.

Prepares ladies and gentlemen for the stage, and coaches women, amateurs and others in special characters. Successful pupils: The Misses Madeline Hartigan, Margaret Mother, Kathryn Kidder, Louise Thomsdale, Cora Turner, Selma Fetter, Stella Teuron, Cora Dean, etc.

281 WEST 21ST STREET, NEW YORK.

Edwin Booth

Address: 281 West 21st Street.

Care Dramatic Mirror.

Henri Lynn

ECCENTRIC COMEDIAN.

Permanent address THE TRAFALGAR, 197 Seventh Avenue

Mr. Alfred Ayres

224 West 25th Street.

Author of "The Orator," etc.; "The Verbalist," etc.; "The Mentor," etc.; "The Essentials of Education," etc.; "Grown Without a Master," etc., etc. By mail, postage paid.

ELOCUTIONARY AND DRAMATIC INSTRUCTION

Mr. Jesse Williams

Gives Lessons in Vocal Culture,

Deep Breathing, Vowel Formation, Tone Production and the Art of Singing in English. Address 113 East Twenty-sixth Street.

Miss Emma R. Steiner

MUSICAL LIBRARY. Orchestrations of 300 Operas for sale or rent.

Address Steinway Hall, New York.

Chidley & Castelbert

SCENIC ARTISTS.

St. Louis Studio School, 40 W. 28th Street, New York.

M. Herrmann

THEATRICAL and BALL COSTUMES.

165 FOURTH AVENUE, NEW YORK.

Amateur Theatricals & Specialty.

Hawthorne

COSTUMER.

4 East 25th Street, New York.

The Eaves Costume Co

63 East 22nd Street, New York.

Tidy competition in price, style or workmanship. Managers and the profession generally, will find it advantageous to obtain estimates from this old and reliable house. New warhorses made to measure for sale or hire. The largest stock of Armor Theatrical and Operatic costumes in the United States special to be adapted to amateur theatrical uses. Send for catalogue.

Lester Shaffner

Fencing Academy. Engagement forthcoming. 466 Sixth Ave.

Horace McVicker

32 WEST 30TH ST., NEW YORK CITY.

THEATRES REPRESENTED ATTRACTIONS BOOKED

PLAYS READ AND PLACED

New York Office: McVicker's New Theatre Chicago.

E. D. Robbins

ARCHITECT.

228 La Salle St., Chicago, Ill.

Plants for Theatre Halls and Stages a specialty. All work guaranteed. Correspondence solicited.

Harry Watcham

In advance of THE OLD HOMESTEAD.

FOR TWO SEASONS.

1890-91 1891-92

Present season closes May 30.

Address: M. Morris.

Miss Isabel Annesly

LEADING LADY

Love with Matilda Eliza

At liberty for season 1890-91

Address: Morris.

Neil Burgess

THE COUNTY FAIR.

Under the management of

DAVID TOWERS.

Address: Union Square Theatre

Walter Allen

SINGING COMEDIAN.

With

LOTTA

AT LIBERTY FOR SEASON 1890-92.

Address: Morris.

Chas. T. Ellis

SEASON 1890-92.

In legitimate Domestic Comedies. Managers having open time address

LOUIS C. HERMAN

Hyde and Lehman's, Brooklyn, N. Y.

Clay Clement

Keene

SEASON 1890-92

WILL OPEN AUG. 31, 1891.

Address: Castleton Corners,

Staten Island, N. Y.

Marie Cahill

BANLON'S SUPERBA CO.

Address: Morris.

Albert K. Fulton

Author of

INA,

LOTTA'S GREATEST SUCCESS.

Address: Colonnade Hotel, Philadelphia, Pa.

Fanny Davenport

In a magnificent production of Sheridan's

CLEOPATRA.

Alice Johnson

PRIMA DONNA SOPRANO.

AT LIBERTY.

Repertoire: THIRTY OPERAS.

Address: Munier & Co., No. 7 Rue Sophie, Paris, France.

Marie Sailer

BIRDS OF A FEATHER.

By Herbert Hall Winslow

Address: Morris.

Ernest Tarleton

Having completed a year's engagement with John Harrigan's Theatre, Boston.

AT LIBERTY.

Address: 1250 Broadway, New York.

John H. Bunny

SELLIE M. JENSEN CO.

AT LIBERTY AFTER MAY 9.

Address: 20th Street, N. Y. City.

Chas. J. Hagan

At liberty after May 9. Member of F. & J. Elman Company.

Address: Morris, or agents.

Marie Hillforde

LEADS DISENGAGED. Address: Morris, or Agents.

Patti Rosa

THE CHARMING COMEDienne.

SEASON OF 1890-92.

Beginning early in Sept., 1891.

* Few Dates Open for Best Theatres Only.

Address: WILL O. WHEELER, as per route.

Josephine Cameron

AMERICAN TOUR.

SELECT REPERTOIRE.

Manager of capital and ability wishing to negotiate for balance of present season and for 1891-92, address per route.

Kittie Rhoades

Starring in

POLLY, OR AN OLD MAN'S DARLING,

INSIDE TRACK,

UNCLE DANIEL.

Willard Newell

Academy of Music. HOME SWEET HOME.

Julia Arthur

THE STILL ALARM.

Address: Morris.

Helen Dayne

LEADING, WITH LOTTIA.

AT LIBERTY 1890-92.

Address: Morris.

Charles D. Herman

LEADING BUSINESS.

AT LIBERTY SEASON 1890-92.

Address: Morris or Agents.

J. J. Farrell

A great success in THOMAS HENRY PEAN in HELD BY THE KNIGHT.

AT LIBERTY APRIL 25.

Address: Morris.

Clay Clement

AT LIBERTY AFTER MAY 16.

With LOUIS JAMES seasons 1890-91.

Appius Claudius, Cassius, Barabas, Cassio, Banquo, Etc. Simonds & Brown, or this office.

Alfred Young

Address care the American Academy of Dramatic Arts, 22 East Twenty-fourth Street.

Celie Ellis

Soubrette and Ingenue Roles.

Permanent address 222 West 23rd St., New York.

Mary Timberman

AT LIBERTY.

Heavies, Characters and Emotionals. Address: Morris.

Miss Georgie Reynolds

DISENGAGED.

Apply to Simonds & Brown, Agents.

Ethel Winthrop

AT LIBERTY MARCH 1.

Address: Morris.

Maude De Orville

At liberty for Summer and season 1890-91. Leads and Juveniles.

Address: Lake, Ohio.

Howard Kyle

TWO DISTINCT STUDIES

in Miss Maude's production, Jeannie O'Arcy.

Lillian Stillman

Comedies. At liberty after April 5. Castanet, Tambourine, Wing and Skirt dancer, Contralto voice. Address: Morris.

Lottie Alter

WINDSOR THEATRE
NEW YORK CITY.
BEGINNING MONDAY, JUNE 1, 1891.

Henry Belmer's
SUPERIOR
STOCK COMPANY.

SUPPLEMENTARY SEASON

OF TEN WEEKS, Devoted Entirely to the Production of

UNTRIED PLAYS

BY AMERICAN CITIZEN AUTHORS.

Members of the Amusement Profession, and others desiring engagements, communicate at once.



A CHANCE FOR ANY AUTHOR



To have his or her play presented upon the most liberal terms, in a first-class Metropolitan theatre. For particulars, address, by mail only,

HENRY BELMER, Windsor Theatre, New York City.

P. S.—In order to receive a prompt reply, all correspondents, send self-addressed stamped envelope.

MISS * BETTINA * PADELFORD

WILL HEREAFTER BE KNOWN AS

* BETTINA * GERARD. *

To lessen Expense is to Increase Profits.

Pictorial Stands in bright, catchy and new designs to order, by artists whose creations cannot be excelled. Hangers, heralds, dodgers, programmes and dates at bottom prices. Address all letters to



THE ENTERPRISE PRINTING CO., 7 & 9 Water St., Cleveland, O.

HARRY MILLS

COMEDIAN.

AT LIBERTY.

Address SIMMONDS & BROWN.

1891.

SEASON

The Distinguished Young Artiste.

1892.

MISS ELSIE LESLIE,

In DANIEL FROHMAN'S Production of MARK TWAIN'S

PRINCE AND THE PAUPER.

DRAMATIZED BY ABBY SAGE RICHARDSON.

ORIGINAL CAST.

Address G. W. LYNCH, Lyceum Theatre, New York,
OR JULIUS CAHN, 1127 Broadway.

STAGE DIAMONDS:

Send 50¢, \$1.00 or \$1.50 and receive a beautiful, brilliant cut
gold piece, suitable to be mounted into a ring, pin, stud or
chain. The above ready mounted in gold, silver or cut from
gold. Send stamp for particulars. W. H. SHRETTINGER, Mahanay City.

DETECTIVE!

We want a man in every locality to act as PRIVATE
DETECTIVE under

our instructions. Send stamp for particulars. WASHINGTON
DETECTIVE AGENCY, Box 76, Washington, D. C.

A Night's Frolic!

AN INSTANTANEOUS HIT!

PARK THEATRE, BOSTON, FIVE WEEKS.

HELEN BARRY

AND A GREAT COMPANY.

Season 12.50. Open Time after Nov. 1.

Address WALTER COLLIER, Park Theatre, Boston.

RE-ENGAGED.

Miss Willie McHenry
AND HER
GAIETY GIRLS AND BOYS

made the hit of the Season at
SMITH'S OPERA HOUSE, GRAND RAPIDS, MICHIGAN,

and were engaged for the second week, and to open house August 28.

Managers having open time for next season please address us in care of our agent,

A. M. BENNETT, 225 Dearborn Street, Chicago.

Now Booking Season 1891-92.

*** MARIE GREENWOOD OPERA COMPANY ***

Artists of recognized ability. Larger chorus. New costumes. Our own orchestra. Giving first class productions at standard prices. Managers desiring this attraction address

KIRTLAND CALHOUN, Manager Marie Greenwood Opera Co.,

62 Linden Street, Memphis, Tenn.

NEW PLAYS AND PLAYS OF FORMER SEASONS

REVISED

and

REWRITTEN.

Adaptations from German and French Productions

ALBERT ELLERY BERG,

Office, Room 25, 20 West 26th St., New York
(The Frohman Dramatic Exchange).

REVISED

and

REWRITTEN.

G. E. Lothrop's Enterprises

LOTHROP'S GRAND MUSEUM, Boston, Mass.

LOTHROP'S PORTLAND THEATRE, Portland, Me.

LOTHROP'S NEW OPERA HOUSE, Worcester, Mass.

NOTICE.—At the Portland Theatre FIRST-CLASS Combinations can always book time.

LOTHROP'S NEW OPERA HOUSE, Providence, R. I., will

be built during the summer. Lothrop's Stock Company producing Standard Dramas.

G. E. LOTHROP, Washington St., or Dover, Boston, Mass.